





To Mr + Mrs J. W. Nixon

Compliments

Frank Haman

Yama Farm

Sept. 18

for

FRANK SEAMAN

To whose generosity and patience, the
little contained in this book is due.

The Author.

MARCH 19, 1918

YAMA FARMS, NAPANOCH, N. Y.

*P*ERHAPS Pottery—
*the art of moulding and
hardening clay—may claim to
be the mother of all the arts.*

CHAFFERS.

The Pottery and Porcelain at the Hut Yama Farms

Foreword

THIS LITTLE BOOK is designed as a guide for those who visit the porcelain room at the Hut. If it shall lead one person to live again in spirit among the struggling Staffordshire Potters; to enjoy the fruition of their experiments in the times of Josiah Wedgwood; to appreciate the efforts of many master workmen and chemists in seeking a hard, true porcelain, and to know the lasting fame England has achieved commercially by her great pottery industry, it will have exceeded its intentions.

The collection at the Hut was begun, because nothing seemed to be so happy in a log house as "old china." It was mostly collected with a view of obtaining usable sets, and the pieces from which a comprehensive survey of the development of English pottery and porcelain may be traced, have been the result, rather than the intention in the beginning.

Terms

THERE exists some misconceptions about terms for the products of the potter's art. Ceramic, which means pertaining to the fictile art (also correctly spelled keramic) comes from Ceramicus that section of ancient Athens which was given up to the making of pottery. The Greek word for potter's clay and earthenware vessels is *keramos*.

The potter's products, with which we commonly come in contact may be broadly divided into three classes: $\left\{ \begin{array}{l} \text{pottery} \\ \text{faience} \\ \text{porcelain.} \end{array} \right.$

The word *pot* is of Celtic origin and *pottery* is soft, lightly-fired, opaque earthenware, glazed or unglazed. Earthenware might be used to cover all ware made from mineral substances taken from the earth, but when it is sufficiently fired so that the mass fuses hard, and is non-porous, it becomes stoneware, both included under the term *pottery*. They may be glazed or not without losing the classification.

Faience is often loosely used to denote any ware between pottery and porcelain. Properly used it is a ware the body of which is soft clay covered with a stanniferous enamel. It was the first ware to require two firings. Much of the early Italian, French and Dutch ware was *faience*. It is said to have been invented in Faenza, Italy in 1299. "English Delft" is the earliest English example of *faience*.

Porcelain is translucent vitrified ware which has been fired at high temperature when glazed, and has a translucent glaze also. It is divided into hard paste (*pâte dure*) soft paste (*pâte tendre*) and mixed or hybrid paste. The word *porcelain* is often traced to the Italian *porcellana*, because its finely polished surface was compared to the Venus shell or purple fish—so called because the curved shape of the upper surface resembles the curve of a pig's back—*porcella*—a little pig.

China, the short word for chinaware, is the common term employed in England and the United States for *porcelain*, because the first *porcelain* in Europe was brought from China. It has no generic significance.

Periods in the Development of English Porcelain

English pottery from the earliest period to preceding printing, about 1760.	{	Glazed earthenware Slip decorated ware Stoneware "English Delft" or faience Salt glaze Cream ware
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Wedgwood Period 1750 to 1800.	{	Green glaze Queen's ware Jaspar Lustres Pearl earthenware Printing under glaze
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English Porcelains Roughly between 1750 and 1825.	{	Bow Chelsea Derby Loughton Hall Nantgarw Puxton and Locksey Swansea Worcester Caughley Coalport Plymouth Bristol New Hall Spode Rockingham Davenport Wedgwood Minton	}	Combined " " "
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Map of England showing location of the most famous early potteries



Notes

The 17th and 18th Centuries in England

AN era of discovery possesses an element of recurring charm. The development of English porcelain covers a period of two hundred years, the 17th and 18th centuries, and craftsmen were experimenting along different lines in three parts of England. A discovery in the London district was afterward pursued a step farther in Staffordshire:—a new material introduced way down in Plymouth was destined to divide English clay wares into the two great divisions—pottery and porcelain. Carts and wagons were rare in those days and examples of wares and news travelled on horseback and amid dangers of the highwayman.

Two hundred years ago very few people had ever seen a piece of porcelain, and still fewer possessed even one tea cup.

The food of the period consisted of oaten bread, butter, cheese, mutton and ale—served on trenchers of wood and on pewter and in rough earthenware jugs.

In 1609, at the launching of the first ship built for the East India Company, King James I partook of a banquet at which, “as a specimen of eastern magnificence, all the tables were covered with dishes of China ware.”

With the introduction of tea into England at about this time, porcelain cups brought with the tea, were not in sufficient quantities to supply the demand which soon spread to all classes. This was one of the most powerful incentives to the discovery of materials that would make, and methods that would produce, hard resisting porcelain such as had been brought from China. In the preserved examples of the miscalled “Lowestoft” we have evidence of what much of the porcelain from China was at that time, which the English potters were seeking to imitate.

The first step beyond earthenware either glazed or un-

glazed was a hard stone ware glazed with salt. The next step was the cream ware pottery to which calcined powdered flint was added. With the discovery of kaolin or china clay came porcelain and after that practically all the important pot works gravitated to the Midland Counties, especially Staffordshire or to the banks of the Severn where Devon clays were easily brought by boat. Thus grew up the district known as "The Potteries," where unrivaled for practical purposes has been built up the great English industry in pottery and in porcelain.

It is because of the work of these pioneers—their experiments both successes and failures—their improvements in the preparation of clays, in methods of firing, in kilns and saggars, that we cherish these first examples. Into many pieces went the heart of the worker, and any object produced under such conditions must forever hold a different value, must merit a different judgment—than the millions of dishes now scientifically fired by electricity, and all that science and chemistry and mechanics has brought to the industry—and which are turned out as so much clay turned into money purchasing power by the maker, and which can easily be replaced by the user.

The period covered by these earnest workers and discoverers saw the changes in Governments as follows: Puritan England from 1603 to 1660 covered the reigns of

Charles I—1625 to 1649.

Cromwell—1649 to 1658-9 and the restoration of the Stuarts under

Charles II—1660 to 1685.

James II—1685 to 1688.

Then came the landing of William of Orange and Mary—1689 to 1702 followed by Queen Anne 1702-1714.

Then came the House of Hanover during which reigns the greatest progress was made in ceramic art—

George I—1714-1727.

George II—1727-1760.

George III—1760-1820—Sixty years! which covers the Wedgwood period and

George IV—1820-1830.

Clay and Methods

Materials—Clay is a fine grained substance derived from the decay and hydration of aluminous silicates, white when pure, but usually mixed with impurities imparting various shades of gray, green, brown, red, purple or blue. When wet it can be kneaded between the fingers, and kaolin, often called china-clay is one of the whiter, purer forms of clay resulting from the decompositions of the felspars of granite. Kaolin was long known and used in the Orient for porcelain before its discovery in England by Wm. Cookworthy, at Plymouth about 1745.

Among the aluminous silicates we find the mineral family of felspars, which form a large part of the crystalline rocks erupted from below. In decomposition they give clays, but when found in the form of stone, mixed with quartz, it is ground and forms one of the chief ingredients of true porcelain. In England these rocks are called China-stone and to the above china-clay and china-stone are due the fictile productions of the whole world. To them for various purposes and forms are added in varying proportions many minerals and metals like lead, flint, barium, sodium, borax, chalk, etc.

Methods—The potters wheel onto which a lump of moist, plastic clay mixture is thrown, and then shaped by the hand of the potter while the wheel is revolving, is older than authentic history. It is the method of potting most adhered to throughout the east.

Another method of forming clay wares is called moulding (from the French verb *mouler*) or in England pressing. Plastic clay is forced into forms, usually of metal and left to shrink as it dries. This was the method used by the early makers of salt glaze and the thin pieces thus made were believed to be in the direction of the secret of Chinese porcelain. Larger pieces are pressed into a number of moulds and then the pieces when taken out of the moulds, are joined together with more of the mixture to cover up the seam and adhering sometimes by the use of slip—the whole fusing together in the furnace. Spouts and handles are moulded and then attached to either thrown, moulded or cast pieces.

The way of casting clay was invented in the Staffordshire potteries, and seems to have been unknown in the Orient. Making clay wares by casting means pouring into a porous mould (usually of plaster of Paris) a mixture of clay and water of the consistency of batter. As the moisture is absorbed through the mould, the clay mixture next the mould begins to harden. When this partially hardened lining of the mould is the desired thickness, the batter mixture or slip is poured out and the drying layer of clay is left to dry and harden. It shrinks in drying and is easily removed from the mould. Very thin ware can be produced by this method and western potters have sought thus to imitate the "egg shell" porcelains of the Orient. The Chinese do not employ this method, as their thin porcelains are made by cutting down the clay with sharp instruments requiring very skilful fingers.

As a rule the Oriental fires his body and glazing at one operation, but not always. Most European porcelains after throwing, moulding or casting are fired at a moderate degree of heat into what is known as a "biscuit" form. All forms of European porcelain that are unglazed are called biscuit.

So called "firing" of clay is the method of subjecting it to such extreme heat, as will fuse the silicates into a hard mass. The objects are first put into saggars, a case which has been made on the potter's wheel of fire-clay, i. e., clay that is not affected by extreme temperatures. To keep these absolutely free from any particles that might fall onto the piece inside, to its detriment, has always been one of the finer points of firing. These saggars protect the ware from the flames and smoke of the furnace or kiln. Among later inventions are muffle kilns where smoke, etc., are conducted by flues. The degree of heat required varies according to the mixture, and are often determined by the effect it is desired to produce in the glaze. When not finished in one firing the ware is removed in the biscuit, and glazed and decorated as the case may be.

To the biscuit in Europe, but to the unfired body in true Chinese and kindred porcelains, is applied a glaze rich in oxide of lead. This is applied in several ways,—by dusting on in powdered form, by penciling with a brush, by dipping small pieces into a glaze solution and by blowing. The Chinese

accomplish the blowing by the workman actually blowing the glaze through a piece of gauze at one end of a hollow bamboo; the modern potter does the same work with compressed air.

Decoration—The decoration of the clay object after it is hardened by drying or firing, is necessarily as varied as the workers, but the limits of such embellishment may be included under the following:

Slip-decoration consists in decorating a clay body with a thin mixture (slip) of water with a clay usually of different color, through a fine tube or quill, much as a pastry cook decorates a cake.

Moulded designs in relief are first when moist clay pressed into a metal mould, and then attached to the body of the ware by slip or water.

Marbling is done with several thin layers of different colored clay mixtures pounded together, and then cut into slices that are afterwards moulded, occasionally thrown.

Incising is picking out the design by hand with a sharp instrument or on a lathe from the clay body before it is entirely hard. This is sometimes done when only the outer coat of enamel is thus etched showing another color clay body beneath. It is also done to greatest perfection in China where the design is left which is only a fractional thickness of the body, thus letting light through.

Punched porcelains are cut entirely through the ware making holes of different shapes to form a design. This was practiced in England in the 18th Century suggested by the reticulated porcelain of China.

Stamping was at one time practiced by sticking a piece of moist clay onto the body and then pressing with a metal stamp, much as we use sealing wax and a seal.

Pate sur Pate consists of attaching blocks of soft clay mixture to the body and then modelling this block with sharp tools.

Colored Glazes are produced to greatest perfection by the Chinese and have never been equalled by the western world. Such glazes are produced by metallic oxides. When put on in splotches they form mottled ware. When put on only the top of a piece and allowed to run unevenly, the ends of the running are called "tears." When the ware is covered entirely with

glaze, the color depends largely upon the temperature at which it is fired, and with some oxides whether it is mixed with an alkaline solution, in others to whether it is applied to an unfired or a biscuit body.

Painting in enamel colors both over the glaze and under the glaze is probably more practised than any other method. All colors used for such painting are minerals mixed with flux or glass. The range of colors depends upon the degree of heat to which the ware will be subjected, hence there are colors that can be used for painting over the glaze that would entirely disappear if fired at a temperature required for fusing body and glaze.

Printing both on glaze and under glaze, commands the same range of colors as painting. The design is etched on copper as for printing, and then printed on a thin paper from which it is transferred to the ware.



Blue pie-crust edge.
Cream ware pottery, marked Davenport.

Stoneware

STONEWARE, made of plastic clay to which a little sand and sometimes ground baked clay is added, was first developed and fused into a hard ware in Germany. There were many factories making various colored stonewares in the factories of the Rhineland in the 16th Century.

As stoneware will not stand a sudden change in temperature, is apt to crack if put on the fire, or split if it comes in contact with boiling water, its use was mostly confined to beer jugs, tankards and ornamental pieces.

The duties levied on its importation into England were so prohibitive that its manufacture was begun in England during the reign of Elizabeth, as is attested by several patents granted at that time

Not until 1671 have we any examples to show that the potters did more than imitate the German ware, but in that year *John Dwight* began the manufacture of stoneware not only in useful articles employed by the people daily, but he also made a very hard fine stoneware in small statues, fine salt glazed pieces, fine red earthenware and some stamped and mottled wares. He claimed to have solved the mystery of porcelain, but none of his works that survive are of that nature and his book of receipes, which is now in an English museum, contains no formula that could make a true porcelain as now understood.

The pieces that survive are of such a high character that M. Solon says, "Nothing among the masterpieces of ceramic art of all other countries, can excel the beauty of Dwight's brown stoneware figures, either for design, modelling or fineness of material."

Dwight's factory was at Fulham now a part of London where it remained in his family until 1862. In later years they made commercial pottery only, such as filters, etc.

A walled up chamber of the old works was opened a number of years ago and a quantity of ale jugs called "Bellermines" or Graybeards were found. Similar jugs have been found all over England and it is difficult to distinguish between those of English and German manufacture.

While the London potters continued to make hard stoneware in imitation of German wares, the potters of the Midland counties, having a great abundance of suitable clay, coal and salt at hand, built up a large industry which flourishes to the present day. Removed from direct importations from the continent, and from foreign fashions and influences the stoneware made in the 17th Century at Nottingham, Chesterfield, Brampton, Congleton, etc., took on a more distinct English character. The dark bear mugs, with white clay eyes and teeth, were produced in quantities and posset pots, tygs, puzzle jugs, etc., are truly English in manner. It was in the Midland counties that great jugs with the handle in the shape of a hound originated and are still made.



Bellermine, or Graybeard, the common ale jug of the 17th Century. Many imported from Germany and many made at Fulham, now in London.

Slip Decorated Pottery

PREVIOUS to the 17th Century there is little to distinguish the peasant pottery of England from that common on the continent. It consisted of native clays, fired to different shades and usually covered with a glaze of lead, dusted on in powdered form before firing.

These were simple beginnings, made by peasants, but the 17th Century is marked by a gradual increase in the care of production and by using clays which burn to a light color in contrast with the brick red earth of the ware. At first the light clays are used in decorations. Before firing, a thin mixture of clay and water is run through a quill in dots or lines, or traced in dates and names. This is the beginning of slip decoration, of which painting in contrasting clays on a clay body has reached a high development in our Rookwood Pottery.

Tygs, a name evidently developed from the Roman tegula (tile) that were among the first clay fabrications of England, are cups in which a drink was brewed, and a piggin with which it was ladled, bowls, mugs, jugs, possetpots, miniature cradles (popular gifts at marriages) were common among the peasants.

In the diary of William of Malmsbury occurs this reference to tygs, which were many handled and stood in the middle of the table: "Formerly the vessels were regularly divided to prevent quarrels. King Edward commanded the drinking vessels to be made with knobs on the inside at a certain distance from each other, and decreed that no person under a certain penalty, should either himself drink, or compel another to drink at one draft, more than from one of these knobs to another."

Occasionally the name of a maker has survived, as in Ralph Toft, and so many dishes signed by him are extant, and of such a similarity of make and treatment, that slip decoration is often loosely referred to as Toft Ware.

Coarse clay ware is still made and decorated with slip in many potteries in England. In material it is somewhat analagous to Japanese teabowls, but as yet no very large class of people in England or America has placed such a high aesthetic

value on such simple wares as do the Japanese through their tea ceremony and all it means to them.

Among the early Dutch settlers in Pennsylvania a number of pot works, making rude slip ware, antedate our larger potteries. Even today slip decorated pie plates are still made there.

The tulip is among the favorite decorations of the Pennsylvania potters and one might wonder if the report of this inscription in the King's palace at Ispahan ever reached them. It is thus quoted by Chardin, "I have taken the tulip for my emblem: like it I have a countenance of fire and a heart of coal."

Elers

IN the train of William of Orange who ascended the English throne in 1688 came two Dutch gentlemen named Elers. One of them settled in Staffordshire. Whether he was experimenting in alchemy and sought seclusion, or whether he simply desired to live apart from his neighbors, is not known. At any rate on the west side of the valley of "the potteries" in Bradwell wood, this foreign gentleman, for more than twenty years made small red clay tea pots, jugs and mugs of a kind not hitherto made in England. Many chemists and potters were ardently seeking the secret of the translucent white porcelain from China. No further progress than the red unglazed tea pots, quite equal in workmanship to those that had come from the Orient, by the Dutch East India Company, was made by Elers, and he subsequently removed to London. These teapots were thrown on a wheel with thin handles (not moulded) and when the clay body was partially dry a moister clay was laid on and stamped in delicate designs with brass stamps, some of which are preserved. Even in that day they were so highly prized that they sold for a guinea a piece in London.

It is said that only feeble minded and stupid workmen were employed at this remote pot works and historians tell of two men, Twyford and Astbury who simulated idiocy in order to learn the methods of Elers. Both these men afterwards operated potteries, and to Astbury is ascribed the first use of fine white clay from Devonshire, put on the red ground, stamped with a pattern and fired with a lead glaze.

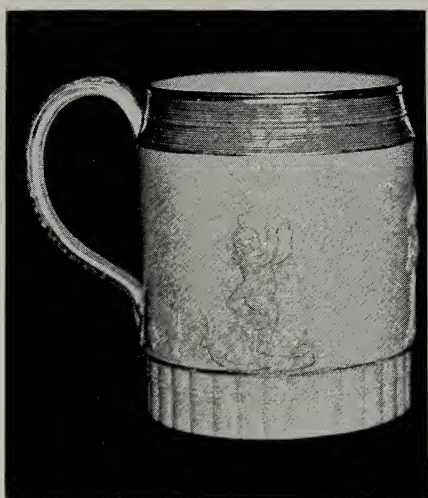
Abundance of various clays, families in which the making of pottery had been carried on for many years, and constant experiments in materials, led to great activities during the latter half of the 18th Century. Powdered calcined flint was introduced during this time and firing stoneware with common salt—these two innovations led to the two most distinctive and most English of Staffordshire pottery—namely "Salt-glaze" and "cream ware."

Just what part Elers, Twyford, Astbury, Ralph Shaw and others played in the development of these wares is now beyond

finding out to a certainty, and examples of characteristic wares have assumed the names Elers, Astbury and others, as signifying a particular ware rather than any certainty that it was made by these particular individuals.



Astbury Jug, made of red clay, with white "pipe clay" figures in relief, stamped on, and all glazed with lead.
Early 18th Century piece.



Stoneware Jug with moulded figures. Marked Neale & Co.

English “Delft”—Lambeth

THE majolica of Italy, the faïence of Rouen and Nevers in France, and the Delft of Holland—all tin-enamelled pottery, requiring two firings, were known to English travellers and potters in the 17th century. There was a brisk trade in Delft coming into the port of London. The Hollanders had succeeded in making an imitation of Chinese porcelain which, if not closely examined, was deceiving, and it was in search of the secret of Chinese porcelain that English potters began the manufacture of tin-enamelled wares at Lambeth, now a part of London. Although twenty potteries are said to have been making English “Delft” there, not much has survived to the present time. Early in the seventeenth century, tiles, bottles for wine and drugs, pill slabs, jugs and plates were made in quantities at Lambeth. These all have a coarser red clay body with a thin coating of stanniferous enamel and were painted mostly in blue. Many are signed, inscribed and some are dated. Often this enamelled ware, made in England, may be distinguished by having only the face of the plate enamelled, the back having a lead glaze over the clay. The body of the English calcareous clays did not as thoroughly combine with the thin coating of enamel of white slip, as the clays used in Holland did, and some specimens of English make may be recognized by the pinkish cast that shows the red clay through the tin enamel. To the Lambeth potteries are ascribed the two series of Merryman plates, which came in numbered sets of six, with one line of a rhyme on each plate.

Similar “English Delft” was made at Liverpool in the 17th Century in great quantities. It was practically abandoned there after 1760 to make the then common cream-ware that had been developed in Staffordshire. This Liverpool faïence is particularly noted for its large punch bowls—doubtless used on the ships that were so frequently sailing from the seaport on the Mersey. Many of these bowls have the name as well as the picture of a sailing ship. Ship designs were also used on large jugs but should not be confounded with the later

printed cream-ware "Liverpool Pottery Jugs." Sadler and Green, who invented the method of printing on pottery by transfer, lived in Liverpool, and the sale of Liverpool faïence tile increased enormously when they could be more cheaply printed than painted by hand. To this period belongs the series of tiles decorated with figures of popular actors, also tiles with current illustrations of poems and fables.

Similar enamelled wares were early made in Bristol before soft paste porcelain, but not much enamelled-ware can be ascribed to these potteries after the latter part of the 18th Century. So great was the improvement in pottery and true porcelain during this period that they superseded faïence and it has seldom competed with later English porcelain, although its use was persisted in to some extent after the introduction of kaolin and bone ash.



"English Delft" or faience plate, dated 1761.

Salt Glaze

“The most essentially English of all the pottery produced in England.”—*M. L. Solon.*

TWO hundred years ago the Staffordshire potters were making a fine, partially fused stone ware. For more than a century previous earthenware with a lead glaze had been made in quantities. The new *finer* stoneware was fired to a point of greater fusibility and, when the heat of the oven was at its highest, quantities of common salt were thrown into the flues. The fumes of this burning salt fixed upon the ware, the soda being decomposed by the silica of the paste. By 1750 there were about sixty kilns making salt-glazed stoneware in Burslem alone. Saturday mornings were the times when the workmen added the salt. It is said the air was so filled with the dense, black smoke resulting that people bumped into each other on the street as in a London fog.

The Staffordshire clays fired with salt produced a grayish salt glaze, and when clay from Derbyshire was used it showed a slightly greenish caste which has gone by the name of Crouch ware. When the fine, white clay from Devon was brought up the Severn in barges and then brought overland, salt glaze reached its greatest perfection in material—a hard, white ware with a dull glaze and surface like an orange peel. It was one step in advance, thought then to be in the direction of the porcelain of the Orient; but it would not stand boiling water.

Salt glaze was produced in large quantities by nearly all English potters. Three methods were used. Pressing or stamping small objects between two metal forms; thrown and turned on a wheel like earlier stone ware, and by casting, *i.e.*, filling a porous mould (earlier of clay, later of plaster of Paris) with liquid clay in the form of slip, and when the part nearest the mould partially dried to the desired thickness, pouring out what liquid remained, leaving the drying clay to further harden on the mould.

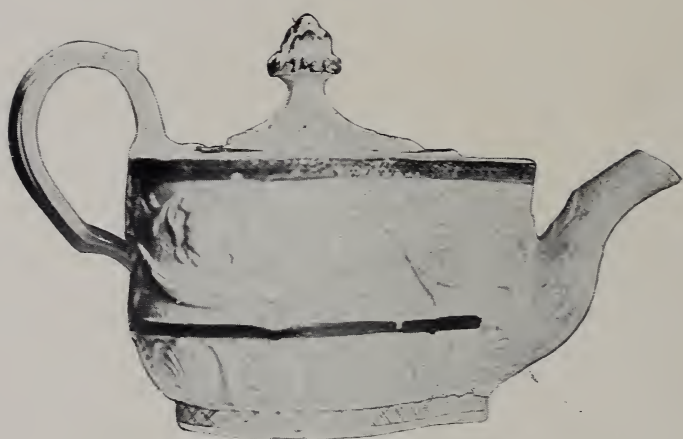
Eighteen kinds of salt glaze pottery have been tabulated as follows by M. Solon:

1. Ornaments of white clay stamped with seals.
2. Flowers and foliage made in moulds and stuck on with slip.

3. Thin pieces made in metal moulds.
4. Engine turned pieces.
5. Mixtures of colored bodies similar to agate ware.
6. Red clay coated with white stoneware scratched like sgrafiato.
7. Pieces made in plaster moulds—less sharp in execution.
8. Perforated dishes and basket ware.
9. Pressed tiles.
10. Scratched and lines filled with cobalt.
11. Blue stone paste applied on white ground.
12. Decorated with red slip and manganese.
13. Shavings of clay strewn on surface as in "Congleton" bears.
14. Blue salt glaze—ground colored with cobalt under glaze.
15. Tin glaze combined with salt glaze.
16. Enamelled in style of Worcester and Derby.
17. Size gilded.
18. Printing in red and black.



Salt glazed pressed plate.



Salt glaze heart shaped teapot.
"Salt glaze and Whieldon—the highest
expression of a genuine taste."—*Solon*.



Moulded salt glazed teapot.

Note how the design allows the pot to be moulded
in several pieces and put together in panels.

Whieldon

“The wares he must have loved because
he made them so perfectly.”—*Burton*.

CERTAIN agate, tortoise shell and other English wares have come to bear the general name Whieldon. This does not mean that they were actually made by that master potter, Thomas Whieldon, at his works at Fenton, but includes wares of the same style and period made by Astbury, Bird and many other potters in Staffordshire.

It is said that Thomas Whieldon excelled all the other potters in fine workmanship, and when we know that the first Josiah Spode and William Greatback were apprenticed to him, and Josiah Wedgwood his junior partner for three years, we are inclined to ascribe the best and most carefully potted pieces of “Whieldon” to him individually.

“Salt glaze” stone ware and “cream ware” pottery are the two great productions of the early Staffordshire potters.

In composition they are alike or very similar, the difference in the finished product being in methods of glazing and difference of temperature in firing.

The development of agate ware, tortoise-shell ware, black glazed ware, cauliflower, pineapple and melon wares, all commonly called Whieldon, traces back to the early slip decorated pottery of a century earlier. A marbled ware was then made by “combing” different colored clays together.

Whieldon *agate ware* was made from numerous layers of different colored clays, superimposed, and then pounded or pressed together, after which the bat was sliced and the ware was usually moulded, although sometimes thrown on the potter’s wheel.

Tortoise-shell ware was made of cream ware pottery that was mottled by an application of mineral oxides, which, combining with the lead in the glaze, modify the color of the clay underneath. Dark madder-brown was made with manganese, green by copper oxide, and blue by the oxide of cobalt in the form of smalts. Raised ornament on these pieces was first moulded separately and attached to the ware with slip. Mottled or tortoise-shell plates were turned out in great quantities,

some showing only the manganese brown, others with splotches of green, yellow and blue, and still others where these mineral oxides are covered with a gray glaze. Whieldon supplied great quantities of agate and tortoise-shell knife handles to the Sheffield cutlers and the metal mounters of Birmingham.

Highly glazed black ware was made by a mixture of a larger amount of manganese and some cobalt, under a lead glaze; for the quality of which Whieldon was famous. A factory at Jackfield turned out great quantities of black ware. English people have always used and prized black pottery, whether the highly glazed pottery of Whieldon or the more famous black basaltes of Josiah Wedgwood.

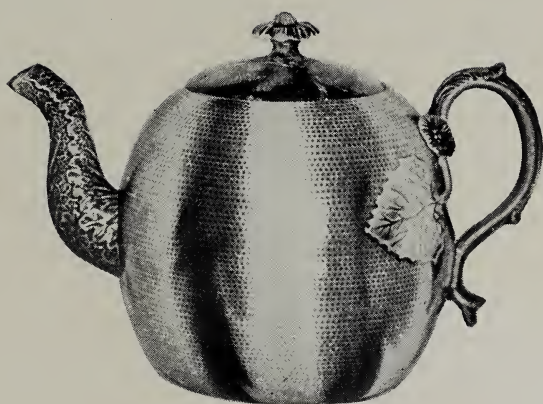
The cauliflower, pineapple and melon teapots, caddies, bowls and jugs, are believed to have been first made at Whieldon's pot works while Wedgwood was a junior partner. They may have been suggested by the fruit forms then being experimented with by porcelain makers further south. The conventionalization of these fruits is well done and not offensive as a literal and careful reproduction would be, and, as a rule, they are so carefully and delicately made that they have passed into the class of which it is said, "A thing of beauty is a joy forever." Technically, the yellow and bright green of these wares mark the beginning of mixing the finely ground mineral oxides with flint and calcined lead ore, which produced a type of colored glazing still in use, and which was perfected by the great Wedgwood.



A Whieldon pineapple jug of cream pottery and brilliant green and yellow glaze.



A mottled plate in relief with perforated edge. This piece shows not only fine and careful potting, but is an excellent example of the brilliant green and yellow mineral glazes.



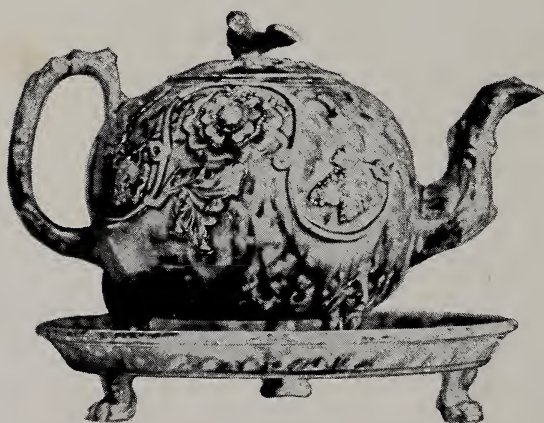
“Nothing more delicatèd could be formèd of clay.”—*Solon*.



Whieldon jug marked in relief,
"Success to Lord Rodney."



Mottled covered bowl with figures
in relief and a gray glaze. In deli-
cacy this pottery suggests and rivals
Chinese porcelain rice bowls.



Tortoise-shell teapot with moulded decoration in relief and
called Whieldon Ware. From the fact that Daniel Bird
made this kind of ware it has been suggested that his mark
might have been the bird on the lid.



A cauliflower teapot.

These were never large. The top part shows the cream ware pottery that was destined to become one of the most important Staffordshire products; and the lower leaves show the brilliant green glaze, the discovery of which is ascribed to Josiah Wedgwood.



A moulded Whieldon teacady.

The design carefully incorporates the lines where two or more moulds come together. It is colored only by manganese, being a rich brown suggesting the shell of a tortoise.

"They all represent the perfection of the original processes of the rude peasant potter."—*Burton*.

Cream Ware



Leeds

THE pottery in Leeds was carried on from 1760 for a hundred and seven years, but it is only the fifty years following 1780 that the wares of especial interest to collectors were made. The product of those years is a fine, even deep cream color pottery from Dorsetshire clays. Many beautiful fluted forms were made, and probably more cream ware was made with pierced or "punched" designs at Leeds than at all the other cream ware pot works combined. It is the fine, sharp punching and yellowish cream of the different clay that often distinguishes a true Leeds piece. The thin, delicate handles, often twisted and attached to the body with a leaf design, are among the most beautiful of pottery handles. It is said this same style of handle was used in other potteries, but more have survived of Leeds manufacture than of others.

Slightly marbled wares were made at Leeds, some with incised lines covered with a thin green glaze; and an agate or variegated ware like the edges of a marbled book. These are usually of creams, reds and browns.



Cream ware plate showing punched design in border and example of Sadler & Green overglaze printing in black.



An early example of painting over the glaze of cream wire.

Liverpool

GRADUALLY the Liverpool potters who made tin-enamelled wares gave these up and in their places cream ware of a type closely resembling the Staffordshire ware was made. Black, gray and red fine stone wares and highly glazed green ware were made at Liverpool.

As the inventors of printing on china lived in Liverpool, much of the cream ware was printed, but American collectors are more interested in the jugs made in Liverpool than in any other ware.

In the 18th Century Liverpool was already growing towards its important place as a seaport. Naturally, much of its pottery was sent to the colonies, and especially large jugs—usually barrel shaped and ranging in size from two to twenty-two or more inches in height. These are mostly printed in black and colors—the one illustrated on second page following has a map of the eastern coast of the United States, showing the thirteen original colonies, with the American flag, Washington and an inscription. Often they are decorated with a picture of full rigged sailing vessels, and probably very few ships sailed from the port of the Mersey without carrying its Liverpool Jug.

In the north country, on Swinton Moor, on land belonging to the Marquis of Rockingham, was a stone ware pot works that made a brown glaze of a very pure form of manganese that has since gone by the name of Rockingham. Usually these pieces are darker at the bottom than at the top and are often examples of splendid glaze. The type, sometimes called “brown china” or “brown stone-ware” is often seen in “Rebecca at the Well” teapots and “Hound Handle” jugs. This factory at Swinton was famous for the ingenious brown teapots called Cadogans, which were made for the china dealer, Mortlake of London, and are sometimes marked Mortlake. They were to be filled from the bottom opening which extended as a tube to near the top of the pot, so that when righted the tea was kept in without corking the opening, as in some modern salt cellars filled from the bottom.

At Sunderland, on the Ware River, large quantities of mottled rose lustre ware was made. Much of it is only smeared on under black printing, but one occasionally finds a piece of fine lustred ware from these works. The Iron Bridge over the Ware are commemorated on many pieces as illustrated below.



Pink lustre jug showing the bridge over the Ware printed in colors.



Liverpool cream ware jug.

Lustres



Lustred jugs in resist. The third has moulded white figures in relief.



Teaset, with bands of rose lustre, in which the design of grapes is *resisted*—i. e., allows the body of ware to form the design.



Copper lustre jug with band of yellow.
Medallion is printed in black showing "Surrender of Cornwallis."
Made in England.



Resist lustred jug with canary-colored ground.



Resist lusted pottery punch bowl with birds painted in colors.



Cream ware covered with a very shiny black lead glaze, with moulded figures in relief. Still shows traces of water gilding.

Wedgwood



Small basalt jug formerly owned
and used by Josiah Wedgwood.

“England has long taken a lead among the nations of Europe for the cheapness of her manufactures. Not so for their beauty. And if the day shall ever come when she shall be as eminent in taste as she is now in economy of production, my belief is that the result will probably be due to no other single man in so great a degree as to Wedgwood.”

—*Rt. Hon. W. E. Gladstone.*

Josiah Wedgwood's Pottery

JOSIAH WEDGWOOD was a seventh son, born in Burslem in 1730 to a family who even then had long been identified with Staffordshire potters. It was he who built the foundation, more than any other Wedgwood, for the great pottery works still carried on by the family. He was not a chemist, but a tireless experimenter, who kept careful records of all his experiments; which records probably stood him in better stead than such knowledge of chemistry as was available in the 18th century. Pre-eminently a shrewd business man, he profited not only by his own unceasing experiments, but by those which had been carried on by the English potters for a century, in an effort to produce true porcelain. This goal Josiah Wedgwood never reached—unless his pearl ware be so considered—but he raised pottery to its highest point in Europe. As an aftermath of small-pox in his youth, he suffered from an infected knee for years, finally having his leg amputated when he was thirty-four years old. While ill in Liverpool he met Thomas Bentley and for eighteen years a close friendship and partnership was kept up. Probably Wedgwood's love of classical designs, as evinced by his Jasper

wares, was first awakened by association with Bentley, who had some classical knowledge.

After his partnership with Thomas Whieldon which terminated in 1758 and during which time Wedgwood is said to have invented his metallic green glaze, he opened two pot-works in Burslem and later branched out to the larger works at Etruria, two miles away. Although fashions come and go in pottery as in most other things, the Wedgwood potteries have always continued to make green glazed ware—first made by the great Josiah.

To the early period when he was in business for himself may be traced the further development and perfection of cream ware—to this day one of the staple products of the Wedgwood works. Wedgwood became court potter and to a set of cream ware made for Queen Charlotte is due the name "Queen's Ware", often used instead of cream ware. Much of the glazed pottery of this period was sent to Liverpool for decoration, where Sadler and Green had invented a method of transferring print onto the glaze. Later both printing and painting the decoration on glaze was done by a branch Wedgwood works in Chelsea and in Soho, London.

The Empress Catharine of Russia, through the English Ambassador, commissioned Wedgwood to make a cream ware set for her use, with pictures of English castles, parks and public buildings. This was a work of over two years and required a large force of artists and skillful workmen as each piece had a different view. The border was a design of lavender and green and each piece was marked with a green frog. It was exhibited in London before packing, and the 952 pieces were sent to the Russian Empress, who paid Wedgwood three thousand pounds for it. One cup and saucer is now preserved in the Mayer collection in Liverpool.

While developing cream ware to great perfection—especially in some of the border designs—it reached a very high point artistically in English table pottery, Wedgwood continued to make agate wares and tortoise-shell wares of great beauty and fine workmanship. He was a master craftsman himself—born in a period when the sons and family and employees of a potter helped in all the potting processes as in the older

days of handicraft. His manhood and later years were spent when the factory system had begun to take the place of masters and apprentices. It is due to his shrewd business ability and methods of organization as much as to his ability as a potter that his name stands pre-eminent among English potters.

Wedgwood made fine red stone ware, pots and mugs after the methods practised by Elers, and by the introduction of manganese and cobalt in larger quantities to this hard clay body, produced a fine black moulded stone ware called Egyptian black or basaltes. This was of such a fine quality that it was easily polished on a lapidary's wheel—and often forms the pedestal of a vase of agate ware. For many years the London branch did encaustic painting in brilliant colors on black bodies.

To the white figures on colored grounds is due the greatest fame of Josiah Wedgwood. In the countless experiments for a whiter, harder body, Wedgwood introduced barium sulphate, and the fine stone ware thus obtained for the first time was named by him Jasper ware. The prevailing spell of the classics following the excavations at Pompeii seemed to fasten upon him at this time and except for the portrait medallions all the Jasper ware is strongly marked with classical feeling and lore.

More skillful artists and sculptors were employed—notably Flaxman, who in Italy modelled some of the most beautiful forms—and the exquisitely moulded white Jasper figures, that were united to colored Jasper bodies before dry, have a grace and fineness of workmanship surpassing anything ever done previously in England. Portrait plaques in bas-relief were produced in quantities and, while a few are twelve inches high, they are generally three or four inches. Small articles like beads, earrings, plaques to be set in brooches, or metal boxes testify that Josiah Wedgwood never lost connection with the metal mounters of Birmingham to whom he had previously sold agate wares.

Large vases display the great skill of this master potter and the one often called the Pegasus vase, which Wedgwood presented to the British Museum, was evidently intended to represent his ambition as a potter.

In 1784 the famous Barberini vase was brought to England

by Sir William Hamilton. It was almost immediately sold to the Duchess of Portland. After her death the following year, the Duke of Portland bid it in at the sale of their museum pieces, and commissioned Josiah Wedgwood to copy it. Here was a work demanding the utmost skill and though many copies were then made and have since been made it is doubtful if any were entirely satisfactory to the master potter. The original vase, discovered in 1623 and probably made in the third century, was of blue-black glass and the figures were of an opaque white, with which the glass was covered and then the figures sculptured. Wedgwood copied it in a blue-black basaltes with white Jasper figures.

After 1790 Wedgwood invented his "pearl stone ware," and immense quantities of this in printed table ware were sold at home and in the colonies, as well as many pieces lusted with platinum, gold and copper.

After the first early years, Wedgwood's business acumen led him to mark and to retain records of the marks of nearly all his pottery, and in the 19th century the marks tell almost to a year when any piece was made.

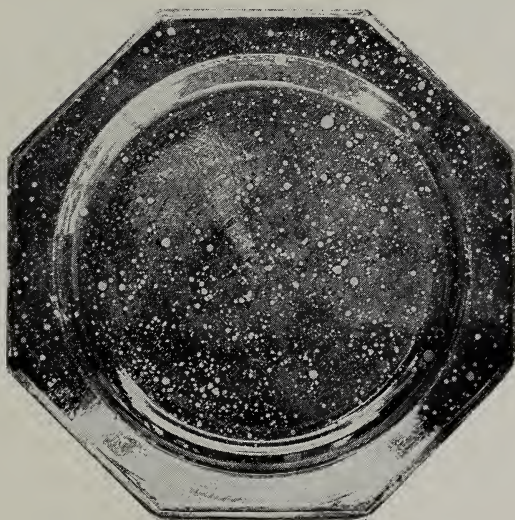
Josiah Wedgwood died in 1795 the most honored potter of his day and left one of the greatest, if not the greatest, name in England's commercial development.

The best pottery of Josiah Wedgwood represents one of the highest terms of beauty that can be made in clay, where every mechanical invention is invoked and every detail is carried out with pains and precision and scientific exactness; and it is the antithesis of the pottery of Japan, where beauty is achieved as a direct result of the artistic sensibility of the potter, and machines, precision and exact repetition are never sought. One conforms to classical convention, the other exposes the potter's soul.

During the last quarter of the 18th century the Staffordshire potteries were producing immense quantities of pottery, and certain staple wares like agate, tortoise-shell, salt glaze, cream ware, printed both under and over glaze lustres, and figures were made by nearly all potters. Very few pieces were

marked, and only long study and close comparison can surely ascribe them to individual potters, among whom the most famous were the Warburtons, Hollins, Turner, Palmer, Neale, Mayer, Adams, Enoch and Ralph Wood, and Caldwell.

The Staffordshire pottery figures, made during this period, are coarser and cruder in coloring than the porcelain figures then made at Bow and Chelsea and Bristol, from whom the inspiration evidently came.



Mottled Rose lustre plate with incised mark Wedgwood.



Black Basaltes Teapot.

The first teapot made by Josiah Wedgwood is preserved at Etruria.

So called "Lowestoft"

ON the eastern coast of England is a town called Lowestoft. During the 17th and 18th centuries it was an important port for the reception of goods brought by the Dutch East India Company to Holland. Its distance from Rotterdam is about 100 miles. At one time there is known to have been a large warehouse in Lowestoft, and a considerable stock of Oriental goods, including porcelains.

During the past few decades a good deal of true porcelain of a coarse, uneven character, has been called "Lowestoft." Most of the specimens that still go by that name are a typical Chinese porcelain in character, and contain kaolin, which had not been discovered in England when many of these pieces were made and dated.

The composition, color and surface texture are all Chinese. The decorations are not. Hence, probably, arose the mistake. The ware was manufactured in China. Whether it was decorated there on English orders, with designs supplied with the orders, probably through the captains of the sailing vessels, which seems most likely, or whether it was brought to England, perhaps to this warehouse in the town of Lowestoft, and there decorated, is a mooted question.

At any rate it is a true porcelain brought to England from China, when only glassy porcelains had been made in Europe, and its decoration—so often consisting of English coat of arms that it is frequently called "Armorial porcelain"—is decidedly English.

During the 18th Century there was a porcelain factory at Lowestoft. A few examples of the ware made there are preserved—fortunately. Some are marked, "From Lowestoft," or "A Trifle from Lowestoft." Chemical examinations of these prove them to be soft paste porcelain similar to that made at Bow and Derby, and excavations on the site of the one known pottery in Lowestoft, have revealed only fragments of this same English porcelain—with no trace of true felspathic porcelain ingredients.



Chinese porcelain coffee pot, with spread eagle and thirteen stars.
Painted one order of the Doane family of Boston, and brought
there in a sailing ship, about 1750.

Porcelain

BESIDES the division of clay wares into pottery and porcelain, we find the latter varies so much with time, place and materials that three important divisions of porcelain are acceptable. There are so many mixtures and combinations and we enter so constantly the lawless field of art, that no hard and fast rule can be applied to every piece.

In general, the *first* division of porcelain is that made from clay and from stone rich in felspar; and to this class belong Chinese porcelains, usually fired but once, with the glaze, and the more modern *true* porcelains of England, France and Germany.

The *second* are the glassy porcelains made in England, France, Germany and Italy during the 18th Century.

The *third* are the bone porcelains made in England, America, France, Sweden, Italy and Germany in the 19th Century.

In tracing the development of English pottery and porcelain through the 18th Century we are concerned only with the glassy porcelains, but here it may be well to add a word about all three.

The Chinese porcelains are rich in a felspathic rock which they call pe-tun-tse and a very pure kaolin. The glaze is usually made of a mixture somewhat like the body and the whole is fired together once, at a lower temperature than that required by a more refractory mixture. The result is that the glaze fuses into the body irregularly, by tiny microscopic rods, so that the light is reflected and refracted deeper than in other wares. This gives a softness and bloom not found in porcelain made in other ways.

Glassy porcelains, among which are included 18th Century English porcelains, old Sevres and Meissen are rich in China clay, very hard and refractory, fired into a biscuit and then covered with a glaze, often of the nature of glass, and fired again. This makes a hard, white shiny ware, but the light in striking it stops at the biscuit, thus not giving the softness as when it can penetrate more deeply.

The bone porcelains of the 19th Century are made of about

the same ingredients—kaolin, felspar and quartz; to which is added powdered calcined bones. This porcelain is subjected to two or three or more firings, and results in a hard resisting ware of great durability.

A “Parian” body, having a larger proportion of felspar and fired at a lower temperature than bone porcelain, was invented by Copeland at Stoke-on-Trent in 1845 and had a great vogue for more than twenty years. It took its name from the fact that in the biscuit it looked like marble. The Irish porcelain, called Belleek has a Parian body and a lead glaze such as was used by the early English potters on their rough earthenware.



English porcelain figure of the 18th Century, made at Chelsea.

Bow, Chelsea, Derby and Longton Hall

FIVE important porcelain factories in England first began to make a soft paste porcelain with a frit glaze rich in lead, between 1745 and 1755. It is probable that the methods of one pot works was carried to another by travelling workmen, and in the middle of the 18th Century we find the potters working at Bow, Chelsea, Derby and Worcester were all making an artificial porcelain.

These are the porcelains of England eagerly sought by collectors, and though bone-ash was introduced at both the Bow and Chelsea works, these wares must not be confounded with the bone porcelain made in the 19th Century, after fritted glaze was abandoned by Josiah Spode at Stoke.

For forty years following 1740 the Chelsea works were turning out quantities of artificial porcelain. Its products may be roughly divided into three periods, the first when the paste was soft and translucent is marked by a very mellow glaze and is usually decorated in blue under the glaze.

The second, when colored enamels were used is marked by a more opaque texture, by extreme weight and an uneven surface.

The third period after 1749, when bone ashes were first used, was more like our modern porcelains and was the time of greatest output. Nearly all Chelsea porcelain is marked with an anchor in various shapes, sizes and colors.

After 1770 the works were purchased by Duesbury, principal owner of the Derby works and, after operating the factory in Chelsea a few years, all the moulds were removed to Derby and the works (Chelsea) closed in 1784.

A very great variety of porcelain was made at Chelsea, including all the useful table wares, vases, trinkets, toys, knife handles, and ornamental figures. The small statues are more eagerly sought now and higher prices paid than for the other productions. The early works were influenced by the few Chinese wares the potters had seen, and later by the realistic table ware made at Meissen, and still later by the rococo decorations then in vogue in France, with white panels reserved for polychrome painting heavily framed in gold on rich colored grounds.

With the removal of the Chelsea factory to Derby, the wares of the latter were not affected. There is a great similarity between the products of the two works as also of the Bow factory which was also purchased by Duesbury and removed to Derby. Duesbury died in 1786 and was succeeded by his son. In 1811 the Derby factory was sold to Robert Bloor. The excellence of design and workmanship was not kept up and when Bloor went crazy the factory with the moulds of the Bow, Chelsea and Derby works were sold to Samuel Boyle of Fenton and shortly afterwards dispersed to various Staffordshire potters. These details are mentioned to emphasize the fact that the early factory at Derby had no connection with the present Royal Crown Derby Porcelain Company which was established in 1888.

The most distinctive work of the old Derby pottery were the biscuit statuettes first made in the time of Duesbury from a special paste which he used only for them. Very skillful modellers were employed for the early ones, and the grace and elegance of these figures have not been exceeded in English porcelain. Choice examples are to be seen in the British Museum. The later ones deteriorated in workmanship and material.

As early as 1744 Helyn and Frye applied for a patent to make porcelain, claiming that the secret had been discovered from a recipe including an earthy mixture from America, called "unaker," made by the Cherokee Indians, and sold in England. This "patent," as we know now, could not produce a true porcelain. The ingredients used in the wares made at Bow for thirty years were learned from potters from the continent, whose wares it closely resembles.

The figures made at Bow, Chelsea and Derby have a delicacy and charm sometimes suggesting both Sevres and Meissen, but a simplicity among the better ones enables one to place them definitely among English works. As a rule the figures of Chelsea and Derby outrank the Bow statuettes, but the useful ware made at Bow is among the most delicate porcelain produced in England in design and feeling. Printing never played a part at these three factories.

Worcester

A choice specimen of Worcester embodies the collectivity of the character of English manufacturing, crystallized as it were into the unit.—*M. L. Solon.*

FOUNDED about 1750 and still making porcelain, the Worcester works, have seen many changes, but it stands as the most representative of the most English of English porcelains, just as Wedgwood embodied the best of English workmanship in pottery. If one could have but two specimens of English clay ware, made before the 19th Century, it would be possible to choose the most representative in porcelain from the Worcester works and the most representative in pottery from Wedgwood.

In the middle of the 18th Century Dr. Wall and an apothecary's assistant named Davies started the Worcester Works. Their endeavor was to learn the secret of the Chinese porcelain, the same as all the potters of the time. It should be said that nowhere else in England was the Oriental porcelain more carefully studied, and more of its spirit preserved than at Worcester. The underglaze blues of the early days approached the Oriental more closely than any other produced then, except the Delft, which was of an entirely different substance and has only a surface resemblance.

The products of the first few years were a hard, durable porcelain, better able to withstand a sudden change of temperature than either Bow or Chelsea and this was an important feature with the ever increasing drinking of tea.

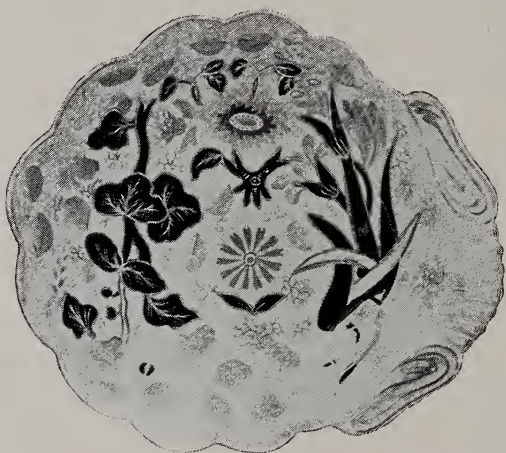
After the death of Dr. Wall, the works were carried on by his son and later purchased by Thomas Flight, when an era of great commercial activity began. King George III and Queen Charlotte visited the pottery in 1788 and granted them the title of "Potters to the King," and the works has since been known as the Royal Worcester Porcelain Manufactory.

A partner was taken in and for a time the wares are marked "Flight and Barr." Later they were amalgamated with Chamberlain who conducted a small opposition works and the mark remained Chamberlain & Co. until 1852: at which time

A. Kerr and R. W. Binns took office as art directors. The present company owes much to Mr. Binns.

Printing was introduced early at Worcester by workmen from the enamel works at Battersea, independently of the invention in Liverpool by Saddler and Green.

In its long career and many changes there are distinct periods, but the use of underglaze blue and of Oriental designs have been most persistent. Some periods are marked by a very dark blue underglaze ground with medallions of white which are decorated in colors either painted or printed. Many and varied were its patterns of tableware, and they never made the quantities of ornamental figures and vases turned out by the other porcelain manufacturers. The Worcester works has earned its place in English porcelain enjoyed by Sevres in France, and Meissen in Germany, by a steady, sane, healthy growth of conservative styles and excellent workmanship.



Worcester dish marked Flight & Barr.

Caughley

AT Caughley in Shropshire on the Severn grew up a porcelain works under Thomas Turner that then differed but little from Worcester in methods or designs except in the mark. This was a C often so made as to resemble the crescent mark of Worcester. The works were torn down in 1814.

While Thomas Minton, afterwards the founder of the Minton works at Stoke-on-Trent, was apprenticed to Turner at Caughley, he engraved the famous willow pattern from a Chinese plate. It was first applied to porcelain and later to earthenware, when it was first printed in blue in 1780.

Across the river from Caughley at Coalport, John Rose, formerly manager of the Jackfield pottery, founded a works that produced porcelains of the styles and in imitation of all the makers. The double L mark of Sevres and Louis Quatorze and many other marks were here pirated to enhance the demand and reputation of the potters. The forged marks were often accompanied by a small X.

Plymouth and Bristol

IN 1768 Thomas Pitt (Lord Camelford) financed a pot works at Plymouth for one William Cookworthy. Here, remote from other porcelain works, was first introduced kaolin which was to do away with soft paste porcelains and revolutionize the manufacture of these, not only in England but in the western hemisphere. Two years later the works removed to Bristol under management of Richard Champion.

These two potteries were the first in England to use kaolin, which had been discovered in the Cornwall Clays. In 1775 the House of Commons passed a bill limiting the use of kaolin to certain kinds of porcelain in certain factories. At this time we hear of Josiah Wedgwood journeying to Bristol to oppose the license in the hands of Champion.

Here at last, first at Plymouth and then at Bristol, was a true porcelain made, after experiments lasting about one hundred years. At first there was great difficulty in finding

a clay that would make saggars that would withstand the firing of this new material, but it was one more step on our way to the knowledge of true porcelain, so long held by the Chinese.

The patent of the Bristol works was sold to the New Hall Co. of Staffordshire in 1781 and Richard Champion came to the United States and settled in Camden, South Carolina.

The porcelain of Bristol, for the eleven years during which the factory was operated, is marked by simplicity and delicacy of design. Frequently there are festoons and bows of ribbon design and of laurel leaves and gilding. The usual tablewares were made and among the most notable examples preserved are from the service made for Edmund Burke, in 1774.

The figures made in Bristol are quite similar to those made in Meissen. On account of the difference in material and in glaze, there is no difficulty in distinguishing these figures from those made at Chelsea and Derby.

The very distinctive wares made at Bristol are the small oval and circular medallions of carefully modelled flowers, fired only in the biscuit, and a few with flower wreaths enclosing a coat of arms or a portrait. A Bristol medallion of Benjamin Franklin is preserved in the British Museum.

Swansea and Nantgarw

ALL through the period of soft paste porcelain in England, we find a wandering figure named Billingsby. He was a flower painter of no slight ability, but was evidently fired by a great enthusiasm and lacking in practical qualities. Sometimes bankrupt, sometimes in miserable health, he painted or modelled or tried to manage potteries at Derby, Worcester, Nantgarw, Swansea and finally at Coalport.

While Billingsby was making a very fine paste for his porcelain at Nantgarw, Mr. Dilwyn of Swansea, the owner of the Cambrian Pottery, recognized the value of the paste if it could be made to overcome the excessive loss in firing, when most of the pieces lost their shape.

With the co-operation of Dilwyn the Billingsby works at

Nantgarw were removed to Swansea in 1814 and for a few years an artificial porcelain was made, usually tableware decorated with flowers in enamel colors, specimens of which are now very few.

The opening of the 19th Century is marked with the mastery of the technical difficulties of true porcelain, and most of the factories removed to Staffordshire. Here the potters of Spode, Davenport, Ridgway and Minton developed the bone porcelains we know today. Great quantities of tableware with very highly colored painted designs were turned out at the Spode factory, while the Ridgways and Davenports seem to have done a very large export business in printed ware. During the early 19th Century a little porcelain was turned out at Etruria but the bulk of the Wedgwood products were pottery.



Highlands at West Point, Hudson River,
by Enoch Wood.

Dark Blue Underglaze Printing

*Made in Staffordshire from
sketches made in America
—and sold to the Colonists
in great quantities before
the establishment of
potteries here.*

ONE of the interesting phases of the Staffordshire potteries is the manufacture there of table ware designed especially for the American Colonies. While the independent and united states were struggling with their new problem of Government, in an undeveloped land, much or most of the manufactured articles were brought from the mother country. No potteries existed in America at all capable of supplying the needs of the people, until after about 1850.

Amidst the rather expensive porcelain brought here from China in sailing vessels, the demand for English pottery grew. The Liverpool makers, already at a seaport, with no expensive journey to carry the wares to the ship, supplied the American demands with cream ware printed in black, brown, red and green designs for the twenty-five years from 1790 to 1815. Soon after the war of 1812 the black printed wares and lusted wares of Staffordshire began to take their place and dark blue printed ware was furnished in great quantities until 1830. The decade between 1830 and 1840 sees a change in the colors and printing and in the texture of the ware. All sorts of cheap printed wares were sold here until the introduction of bone porcelain and the establishment of potteries here met a new and growing demand.

The dark blue plates of the early Staffordshire potters form a unique place in the history of English pottery. In the first

place the cobalt with which this stoneware was decorated was both cheap and attractive, and the method of printing under the glaze, and the natural flow of the blue, concealed many defects of the ware. The potters appealed very directly to the patriotism of the young nation when prints were made from sketches brought from the states, of the important public buildings of the new world. Travelling was not easy in those days and there was a deeper feeling about having a picture of the City Hall, New York, on a plate, if you lived in the woods of Vermont, than that which prompts a travelling son in New York today, to send a souvenir postcard of the tallest building there to his home folks on the farm.

Potters claim that the dark blue of that period is a lost art: even if this is an open question, the fact remains that no such blue is produced today. Its quality may be enhanced with age, or it may have been a very unusual form of cobalt, but it is a distinctive product of a bygone day.

When firing, plates were placed in saggars the top side down resting on the "middle foot" of the cockspur whose three other points touched the underside of the plate below, thus making three small holes in the bottom of the plate, and one small hole in the middle of the face of the plate. These marks are to be found on all the plates of that period.

Many, among the Staffordshire potters, printed their stonewares under the glaze in blue, and a number adopted a special border design that helps identification if the mark is missing.

Enoch Wood, one of the early potters, whose trade with the colonies must have been considerable, used a shell border, on much, but not on all of his ware—James Clews used a flower border of three styles besides making the States Plates: Ridgway, a border of conventional rose design:—Stubbs, a border of apple blossoms and eagles: R. Stevenson and Williams, a border of oak leaves, etc., etc., all of which with the names and descriptions of the views have been carefully arranged by the late Mr. Barber of Philadelphia.

Early American Potteries

IN Bergen County, New Jersey, in 1825, was incorporated a company for the manufacture of pottery now known as the Jersey City Pottery. It continued in the same place until 1892 when the old buildings were demolished, most of the old moulds and copper plates dumped on the meadows, and thus passed into tradition a works where many potters in the United States had their first training. Very few of the early products of this factory remain. Daniel Greatback, from that Staffordshire family of potters, was a modeller there, and among the moulds preserved and the rare pieces may be mentioned the raised ware, probably modelled by him, including apostle jugs, with figures in panels; brownware jugs with hunting figures in relief at the bottom, and a handle in the shape of a hound, and a jug with a raised tulip design.

A jug was made at this pottery during the heated political campaign of 1840, with a log cabin at the top, and a printed portrait bust of Harrison in the center under the inscription "The Ohio Farmer."

After 1848 the factory was operated by Rouse and Turner, both Englishmen from Staffordshire. They made quantities of white biscuit ware, and ivory white ware for decorators and cups for telegraph purposes.

Bennington

AS early as 1846 three men were associated in a pot works at Bennington, Vermont, which in 1849 became known as the United States pottery. The principal manager of the works during the twelve years it was in operation was C. W. Fenton. Associated with him as modeller was Greatback, who had come from Jersey City.

The United States pottery made four distinct styles of ware, "Parian," "Rockingham," scrodled or lava-ware and white granite ware decorated with gold. The works are best known by the brown flint ware and the white Parian.

Many pieces of Parian have a pitted ground of varying shades of blue, with white figures in relief, and some are all white and usually glazed on the inside. This factory was the first to make Parian ware in the United States at a time when it was but a recent invention in England.

The brown flint ware was a heavy, hard composition rich in felspar and flint and the kaolin from South Carolina, and it has a metallic glaze produced by oxide of manganese. The heat held the fumes in suspension and caused the various streakings with which we are familiar—for no enamel color would survive the intense heat at which it was necessary to fire this ware.

A great variety of useful and ornamental articles were made at Bennington and many people now living can remember when these were carried about the country on the backs of peddlers.

At the New York Exhibition of 1853 a large variety of wares were exhibited, chief among them by its size, was a monument ten feet in height. Its base was made of the so called lava-ware—different layers of colored clay worked into agate—and above was the brown flint ware surmounted by a Parian bust of Mr. Fenton enclosed in columns, and on top of this a parian figure of a child receiving a Bible from its mother.

It is interesting to note as we observe the newer brown insulators on our telegraph poles today that in 1853 Horace Greeley wrote of the Bennington ware then exhibited, "This ware has been employed on the telegraphs in the vicinity of

Boston. Among these specimens is a patented form, which has a shoulder with a re-entering angle of forty-five degrees: this angle causes the wind and rain to pass downward, and prevents the inside of the insulator from being wet."

Though there were dozens of small pot-works in various parts of the country prior to 1850, they were nearly all short lived. Among them stand out most clearly the slip-decorators among the Pennsylvania Dutch, the American Pottery Co. of Jersey City and the United States Pottery Company of Bennington.

The latter half of the 19th Century is marked by a similar commercial development as has taken place in England; and the bone porcelain made here today has the same durable qualities evidently the most appreciated in our unlovely and commercial civilization.



Bennington teapot of generous proportions
—one of the earliest American teapots.



Stevens House in Hoboken, New Jersey, by Stubbs.

Numbered List of Pottery and Porcelain at the Hut, 1917

- 1-Bellermino Earthenware Ale Jug of 16th Century.
- 2-Astbury Jug, brown, glazed with cream colored raised arms and lions rampant.
- 3-Salt Glaze Plate, 12".
- 4-Salt Glaze Square Fruit Dish.
- 5-6 Salt Glaze Plates, Basket Pattern.
- 6-2 Salt Glaze Perforated Plates.
- 7-Salt Glaze Plate, 9"
- 8-Salt Glaze Basket Plate, perforated edge.
- 9-Salt Glaze Basket.
- 10-Salt Glaze Gravy Boat.
- 11-Salt Glaze Salt Cellar.
- 12-Salt Glaze Teapot, heart-shaped, decorated in red and green.
- 13-Salt Glaze Teapot, enamelled in colored flowers.
- 14-Salt Glaze Jug, enamelled in colors.
- 15-Salt Glaze Teapot, raised greenish figures.
- 16-Salt Glaze Teapot, vine in raised bluish green salt glaze.

- 17-Salt Glaze Jug, blue bands.
- 18-White Earthenware Teapot, sliding cover.
- 19-White Earthenware Jug, blue and green bands.
- 20-Whieldon Tortoise Shell Plate, 9".
- 21-Whieldon Tortoise Shell Plate, 9".
- 22-Whieldon Tortoise Shell Plate, 10".
- 23-Whieldon Tortoise Shell Plate, 7".
- 24-Whieldon Tortoise Shell Plate, 9".
- 25-Whieldon Tortoise Shell Plate, 9".
- 26-6 Whieldon Tortoise Shell Plate, 9", alike.
- 27-Whieldon Green Glaze Plate, 11", perforated edge.
- 28-Whieldon Tortoise Shell Plate, 11", perforated edge.
- 29-Green Glaze Plate, 9".
- 30-Green Glaze Plate, 8½".
- 31-Green Glaze Plate, 7".
- 32-Green Glaze Jug, hunting scene showing traces of gilding.
- 33-Green Glaze Jug, with incised lines.
- 34-Green Glaze Jug, shape of house.
- 35-Whieldon Cauliflower Teapot.
- 36-Whieldon Cauliflower Teapot.
- 37-Whieldon Cauliflower Jug.
- 38-Whieldon Cauliflower Jug.
- 39-Whieldon Cauliflower Jug.
- 40-Whieldon Cauliflower Jug, with cover.
- 41-Whieldon Cauliflower Tea Caddy.
- 42-Whieldon Brown Tortoise Shell Teapot with legs and standard with legs.
- 43-Whieldon Brown Tortoise Shell Teapot with legs, raised decoration.
- 44-Whieldon Brown Tortoise Shell Teapot with legs, raised decoration.
- 45-Whieldon Brown Tortoise Shell Teapot without legs, raised grape decoration.
- 46-Whieldon Hot Water Jug, Brown Tortoise Shell, with legs.
- 47-Whieldon Brown Tortoise Shell Bowl with raised decoration, 6".
- 48-Whieldon Brown Tortoise Shell Bowl, plain with splotches of yellow and green, 5¾".
- 49-Whieldon Grayish Tortoise Shell Teapot without legs, raised decoration.

- 50-Whieldon Light Brown Tortoise Shell Teapot, with leaves, raised decoration.
- 51-Whieldon Brown and Green Tortoise Shell Teapot, without legs, raised decoration.
- 52-Light Brown and Green Whieldon Cream Jug, with legs, thin fluted edge.
- 53-1 Pair Staffordshire Figurines.
- 54-Agate Ware Sugar Bowl, green band.
- 55-Brown Agate Ware Covered Bowl.
- 56-Hexagonal Green and Brown Teapot, dragon handle, cauliflower spout.
- 57-Grayish Brown Agate Ware Teapot, with legs.
- 58-Mottled Gray Teapot, green bands.
- 59-Agate Ware Chocolate Pot, dog on cover.
- 60-Whieldon Tortoise Shell Square Tea Cady with silver cover.
- 61-Round Cream Pottery Basketwork Tea Cady, green and brown raised decorations.
- 62-Square Cream Pottery Tea Cady, brown and green raised decorations.
- 63-Cream Pottery Square Tea Cady, raised green and brown decorations with cover.
- 64-Cream Pottery Basket Teapot, raised green and brown decorations.
- 65-Cream Pottery Basket Teapot, raised green and brown decorations.
- 66-Cream Pottery Basket Teapot, raised green and brown decorations.
- 67-Cream Pottery Hot Water Jug with raised green and brown decorations with cover.
- 68-Green and Brown Sauce Boat, scaled like fish
- 69-Green and Yellow Sauce Boat, raised decorations, cream pottery.
- 70-Brown Agateware Jug, with cover.
- 71-Melon Tea Cady, brown and green.
- 72-Melon Teapot, cauliflower handle, raised leaf decoration near handle.
- 73-Cream Pottery Teapot, green and brown splotched, twisted handle.
- 74-Brown Agate Jug, with cover.
- 75-Brownish Agateware Vase, polished basaltes base screwed on.

- 76-Yellow and Green Jug, with cover, raised corn decoration
- 77-Covered Mottled Bowl, raised decoration, evidently made after seeing a Chinese rice bowl
- 78-Whieldon Pottery Jug, with inscription "Success to Lord Rodney," from Bemrose Collection, Derby, England. Purchased from R. Watson, Montreal.
- 79-Small Cream Ware Teapot, flower on cover, twisted handle.
- 80-Cream Ware Jug, 5", twisted handle, flower on cover.
- 81-Cream Ware Jug, 8", twisted handle, flower on cover.
- 82-Cream Ware Jug, 8", twisted handle, flower on cover.
- 83-Cream Ware Jug, 6½", twisted handle, flower on cover.
- 84-Cream Ware Teapot, 11½", plain handle, flower on cover.
- 85-Cream Ware Teapot, decorated in colored enamels (cover broken).
- 86-Cream Ware Teapot, twisted handle.
- 87-Cream Ware Sauce Boat, shell pattern.
- 88-4 Pieces, Teapot, Sugar, Creamer and Bowl, cream ware pottery twisted handles, mottled red painting, medallions in green.
- 89-French Agate Ware Bowl, Cover and Stand, agate glazed pottery made at Apt, Avignon.
- 90-Bowl, printed in black, with portraits of Washington and Franklin outside, Adams inside.
- 91-4 Small Cream Ware Cups and Saucers, with twisted handles.
- 92-Cream Ware Mustard Pot, with cover.
- 93-Cream Ware Jug, 3¼", shaped like Liverpool jugs.
- 94-Cream Ware Salt Cellar.
- 95-Cream Ware Salt Cellar.
- 96-Cream Ware Salt Cellar.
- 97-Cream Ware Salt Cellar.
- 98-Cream Ware Salt Cellar.
- 99-Cream Ware Salt Cellar.
- 100-White Ware Salt Cellar.
- 101-Cream Ware Pickle Dish, 5½".
- 102-Cream Ware Pickle Dish, 8", No. 518, raised leaf and currant decoration.
- 103-Cream Ware Pickle Dish, 10", shell pattern, very light.
- 104-2 Cream Ware Flower Pot Holders, punched railing.

- 105-Cream Ware Plate, perforated, 10", "Jumereld".
- 106-Cream Ware Plate, perforated design, 2 raised heads, pie crust edge, 10".
- 107-Cream Ware Plate, 9", perforated design in edge and raised festoons.
- 108-Cream Ware Deep Saucer, 7", perforated.
- 109-Cream Ware Saucer, 5", perforated.
- 110-6 Cream Ware Plates, 8", perforated edge, birds printed in black in center.
- 111-6 Cream Ware Plates, 9", scalloped edges showing traces of gilding birds printed in black in center and 6 bird medallions on rim.
- 112-6 Cream Ware Plates, pie crust edge, painted deep maroon, and painted maroon flowers.
- 113-Cream Ware Side Dish to match No. 112.
- 114-Perforated Cream Ware Ink Well, 5" x 7", square.
- 115-Cream Ware Oblong Cake Box with cover, painted in colors.
- 116-Oval Cream Ware Dish, cover with moulded figure of cow.
- 117-2 Basket Work Perforated Open Dishes with trays in cream ware, 10".
- 118-Basket Cream Ware Tray, 10", perforated edge.
- 119-Cream Ware Basket, 9".
- 120-Cream Ware Platter, perforated edge.
- 121-Cream Ware Platter, perforated edge and raised festoons, 11½".
- 122-Open Work Cream Ware Basket, pottery, twisted handles, "*Crawford*".
- 123-Cream Ware Perforated Open Dish and Tray painted in red, incised Wedgwood.
- 124-2 Cream Pottery Plates, raised flower design, 10".
- 125-2 Cream Pottery Plates, raised flower design, 10".
- 126-6 Cream Pottery Plates, 10" with blue corn flour design
- 127-Cream Ware Open Dish, 11".
- 128-13 Cream Ware Wedgwood Plates, raised grape design, 7".
- 129-10 Cream Ware Wedgwood Plates, raised grape design, 10".
- 130-6 French Stoneware 9" Soup Plates, printed in black, different historical scenes, Legros D'Anizy.
- 131-6 French Faience 9" Plates, printed in black, classical scenes, Legros D'Anizy.

- 132-11 " Cream Faience Plates, similar to No. 131.
- 133-Cream Stone ware Teapot, glazed with 2 glazed brown medallions.
- 134-Cream Stoneware Glazed Sugar Bowl with glazed brown medallions.
- 135-White Stone Ware Jug.
- 136-Pottery Bowl and Cover, painted in blue, 4½".
- 137-Pottery Bowl and Cover, painted in blue, 4½".
- 138-Cream Leaf Pickle Dish, green edges, 5".
- 139-2 Rough Brown perforated edge pottery plates, metallic glaze, 9".
- 140-Brown and Green Salt Cellar.
- 141-4 Pieces, Teapot, Sugar, Creamer and Bowl, unglazed yellow pottery, white moulded thistle decoration.
- 142-Olive Drab Teapot and Creamer, pottery unglazed with white relief design, incised Wedgwood.
- 143-Strawberry Dinner Set, cream ware pottery, painted, lion handles, 39-10", 10-10" soup, 13-8", 12-6½", plates 1-17", platter, 2-19" platter, 2-21" platter.
- 144-2 13" Vegetable Dishes with covers like No. 143.
- 145-Soup Tureen, with platter to match.
- 146-2 Sauce Boats to match.
- 147-2 Salts to match.
- 148-2 Mustard Cups with covers to match.
- 149-Strawberry Cream Ware Tea Set, 2 teapots, 1 sugar, 1 creamer and 1 bowl.
- 150-12 Cream Ware Strawberry decoration cups and saucers.
- 151-6 Octagonal Cream Ware Soup Plates, flower decoration. in color, greenish raised edge.
- 152-Wedgwood Black Basaltes Teapot.
- 153-Wedgwood Black Basaltes Cream Jug, glazed inside.
- 154-Black Basaltes Sugar Bowl, swan on cover, glazed inside.
- 155-Jackfield, black glazed Jug, 4", plain.
- 156-Jackfield, black glazed Jug, 7", plain.
- 157-Jackfield, black glazed Jug, 5½", with cover and legs.
- 158-Jackfield, black glazed Teapot, 8", with legs.
- 159-Jackfield, black glazed square Tea Cady, 4½", plain with cover.
- 160-Jackfield, black glazed Jug, 5", with legs and cover, gilded.
- 161-Jackfield, black glazed Jug, 5", with legs gilded.

- 161A—Jackfield black glazed Jug, 6", with legs gilded, bird on cover.
- 162—Jackfield, black glazed Bowl with raised vine decoration.
- 163—Jackfield, black glazed Cup and Saucer with raised vine decoration.
- 164—Liverpool Cream Ware Jug, 8½", map of 13 Colonies one side; Geo. Washington, Mason's device, ship and American flag obverse side.
- 165—2 3" Cream Ware Flower Pots, green incised bands, incised Spode mark.
- 166—Stone Ware Bowl, 10", printed in black, Washington, Franklin and Lafayette outside, "Shipwrights Arms" inside.
- 167—Low Stoneware Bowl, plain beaded edge, 13".
- 168—Chinese Coffee Pot, 9½", decorated in reddish brown, spread eagle, 12 stars, initials (J.J.P.); twisted handles.
- 169—Chinese Teapot, to match above.
- 170—Sugar Bowl, to match above.
- 171—Tea Cady, to match above.
- 172—Helmet Pitcher, to match above.
- 173—5 Low Cups without handles, to match above, and Saucers.
- 174—5 Higher Cups and Saucers with handles, to match above.
- 175—2 Chinese Saucers, 8", decorated in blue and gold.
- 176—6 Chinese Saucers, 6", decorated in blue and gold to match.
- 177—5 Chinese Saucers, 6½" plates, to match.
- 178—5-8" deep Chinese plates initials J.R.G., blue borders.
- 179—Chinese Vegetable Dish and Cover, 11", English coat of arms.
- 180—Chinese Vegetable Dish and Cover, 11", English coat of arms and initial S.
- 181—Chinese Teapot, Sugar Bowl and Helmet Pitcher, decorated in red.
- 182—"Helmet Pitcher".
- 183—"Helmet Pitcher".
- 184—Chinese Teapot, red medallions, twisted handles.
- 185—Chinese Bowl, red medallions to match.
- 186—4 Chinese Saucers, to match.
- 187—Jug, 4½", marked by former possessor, "Old Lowestoft—Rare".
- 188—Chinese Teapot, with brown medallions, 6".

- 189—Chinese Coffee Pot, with brown medallions to match, 10".
- 190—Coffee Pot, 10", black decoration, a queen and peacock each side, twisted rope handle.
- 191—Chinese Bordered Plate, overglaze, 10", marked BJCS in center.
- 192—Chinese Bowl, 11", with 2 medallions of mason's emblems.
- 193—Chinese Bowl, 10", ship with American flag.
- 194—Cream Ware Tea Set, 2 tea pots, 1 sugar, 1 jug.
- 195—9 Cups and Saucers to match No. 194, no handles.
- 196—7 Octagonal Plates, polychrome decoration in imitation Chinese, marked Spode, 8".
- 197—6 Chinese Soup Plates, 9", polychrome enamel decoration.
- 198—Small Chinese Tea Pot, vine forming standard.
- 199—Chinese Cup without handle, black design.
- 200—Chinese Cup with handle, same black design. Has paper on bottom, "From J. A. Vernoy to Wm. Southwick," the latter built the colonial house in Napanock, 1830.
- 201—Gold Band Jug, cream ware with burnished gold spout, 10".
- 202—Gold Band Tea Set, tea pot, sugar bowl, 2 creamers and bowl.
- 203—9 Gold Band 12-sided Cups and Saucers.
- 204—9 Gold Band 7" 16-sided Plates.
- 205—2 Cake Plates like above.
- 206—Fruit Dish, cream ware with gilt, raised vine and fruit in colors. Worcester.
- 207—Square Dish to match No. 206.
- 208—10 Fruit Plates to match No. 206, 8".
- 209—Sugar Bowl and Jug and 4 cups and saucers, black printing, silver lustre bands, marked Mettlacher Hartsteingue.
- 210—Bowl, rose printing and rose lustre bands, 7".
- 211—Bowl, 7", rose printing and rose lustre bands.
- 212—Cup and Saucer, rose printing (house unidentified) with silver lustre bands.
- 213—Tea Pot and Jug, rose printing and rose lustre bands.
- 214—4 Cups and Saucers, to match No. 213.
- 215—Yellow Ground Pottery Tea Set with black printing, tea pot, sugar bowl, cream jug, 7" bowl, 4 cups and saucers.
- 216—Silver Lustre Tea Set, tea pot, sugar, cream jug, larger jug and 5 cups and saucers and 5" bowl.
- 217—Silver Luster Coffee Pot, 12".

- 218—Silver Lustre Tea Pot, 5".
- 219—Silver Lustre Tea Pot, 6½", same shape as No. 218.
- 220—Silver Lustre Sugar Bowl, 5", same shape as No. 218.
- 221—Silver Lustre Cream Jug, 4".
- 222—Silver Lustre Bowl, 6".
- 223—Silver Lustre Open Salt Cellar.
- 224—Silver Salt Shaker.
- 225—Silver Lustre Sugar Bowl.
- 226—Silver Lustre Tea Pot.
- 227—Silver Lustre Toby.
- 228—Silver Lustre Sugar Bowl.
- 229—Silver Lustre Tea Pot.
- 230—Square Stoneware Dish, painted with red and silver lustre vine.
- 231—Sunderland Pink Lustre Mottled Tea Set, tea pot, sugar bowl, jug, 6½" bowl, 10 7" plates, 9 cups and saucers (23 pieces).
- 232—7 Painted 7" Plates, pink lustre band, marked Hollens & Harris.
- 233—10 Pink Lustre Painted Cups and Saucers with handles.
- 234—5½" Pink Lustre Bowl to match No. 233.
- 235—Painted Flower Tea Set with pink lustre bands, 15 pieces, tea pot, sugar bowl, cream jug, bowl and 11 cups and saucers.
- 236—Tea Set with transferred polychrome Scenes, band of resist rose lustre, 2 tea pots, sugar bowl, jug, bowl, 12 cups and saucers with handles.
- 237—Resist Rose Lustre Tea Set, grape vine pattern, tea pot, cream jug, sugar bowl, sauce boat and platter, 12 cups and saucers, 16 pieces.
- 238—Pink Lustre Bowl, 6½".
- 239—Pink Lustre Tea Pot, 10" high.
- 240—Pink Lustre Jug.
- 241—Pink Lustre Boat Shaped Tea Pot.
- 242—Pink Lustre Boat Shaped Sugar Bowl.
- 243—Pink Lustre Plate, raised edge, 7½".
- 244—Pink Lustre Deep Plate, 7½".
- 245—Pink Lustre Cream Jug.
- 246—5 Pink Lustre Cups and Saucers.
- 247—9 Saucers, same.

- 248-8 Pink Lustre Plates, 7½".
- 249-9 Pink Lustre Plates, 6½".
- 250-10 Pink Lustre Plates, 8".
- 251-4 Pink Lustre Plates, 6".
- 252-5 Pink Lustre Plates, 7".
- 253-5 Pink Lustre Plates, 7".
- 254-3 Pink Lustre Cup Plates, painted polychrome centers.
- 255-2 Cup Plates.
- 256-Pink Lustre Creamer and 8 cups and saucers to match.
- 257-Pink Lustre Tea Pot and 2 cups and saucers to match.
- 258-4 Pink Lustre Cups and Saucers.
- 259-Pink Lustre Sugar Bowl.
- 260-Pink Lustre Sugar Bowl.
- 261-8" Plate, pink lustre bands and design in color.
- 262-Pink Lustre Plate.
- 263-Pink Lustre Plate.
- 264-2 Small Pink Lustre Mugs and small bowl, 3 pieces.
- 265-Pink Lustre Jug.
- 266-Pink Lustre Jug, black printing.
- 267-Pink Lustre Bowl, 6".
- 268-Pink Lustre Bowl, 6".
- 269-Pink Lustre Bowl, 6".
- 270-Sugar Bowl, pink lustre bands, polychrome bands also.
- 271-Sugar Bowl with pink lustre.
- 272-2 Pink Lustre Deep Plates, 8".
- 273-2 Pink Lustre Cups and Saucers and 2 6½" Plates to match.
- 274-Pink Lustre Bowl, 5½".
- 275-4 Pink Lustre 8" Plates.
- 276-5 Pink Lustre 7" Plates.
- 277-5 Pink Lustre Saucers, same as No. 276.
- 278-Pink Lustre Tea Pot, same pattern as No. 276.
- 279-2 Pink Lustre Plates, 8".
- 280-6 Plates, 8" rose lustre band and black printed scene in center.
- 281-2 Plates, 6" to match No. 280.
- 282-1 Cup and 2 Saucers, to match No. 280.
- 283-1 Cream Jug, black printing, rose lustre band.
- 284-Cup and Saucer, rose printing, rose lustre band.

- 285-1 Bowl, 5", painted.
- 286-1 Cup and 3 Saucers, same as No. 285.
- 287-3 Cups and Saucers, transfer pink printing.
- 288-1 Teapot, pink printing, rose lustre bands.
- 289-Pink Lustred Bowl, painted, 11".
- 290-Resist Rose Lustre Jug with blue band.
- 291-Resist Pink Lustre Bowl, yellow flowers, 6½".
- 292-Tea Set, raised white decoration, also painted in colors and pink lustre, tea pot, sugar bowl, creamer, bowl, 8" cake plate, 11 cups and saucers.
- 293-Cream Jug, bowl, 2 cake plates, 3 cups and saucers, very similar to No. 292.
- 294-Tea Set, black edges, brown printing, children, tea pot, sugar bowl, cream jug, 12 cups and saucers, 8" plate.
- 295-Worcester Tea Set, 1 bowl, 1 square plate, 1 round plate, tea pot, sugar bowl, creamer, 9 coffee cups and saucers, 12 tea cups and saucers.
- 296-Worcester Tea Set, sugar bowl, creamer, bowl, plate, 8 cups and saucers.
- 297-Worcester Tea Set, tea pot, sugar bowl, creamer, 3 plates, 9 cups and saucers, tea, 8 coffee cups and saucers.
- 298-White and Gold Tea Set, sugar, cream jug, tea pot, bowl, square plate and 8 cups and saucers.
- 299-9 Cream Ware Pottery Plates, raised conventional rose in center with traces of gilding.
- 300-4 Cream Ware Pottery Plates.
- 301-Blue Willow Porcelain Tea Set, gold grape vine pattern bands, tea pot, sugar bowl, tray, cream jug, bowl, 2 plates, 6 tea cups and saucers, 4 coffee cups, Caughley.
- 302-Gilded Tea Pot, sugar, creamer and 2 coffee cups and saucers.
- 303-Transfer Printed Tea Set, imitation Chinese, 2 tea pots, 1 sugar bowl and tray, cream jug, 2 plates, 10 tea cups and 12 saucers, 12 coffee cups.
- 304-Columbine Sprig Tea Set, tea pot, sugar bowl, creamer, 8 cups, 13 saucers, 14 plates, 6½", 2 cake plates, 9".
- 305-Cake Plate similar from Mrs. Charles Ogden.
- 306-Crown Derby Plate, 8½".
- 307-Chinese Tea Caddy.
- 308-Mortlake Cadogan Teapot.
- 309-Blue Underglaze and Lustre Bowl, 6".

- 310—Worcester Cup and Saucer, no gilt.
- 311—Purplish Ironstone Tea Set with flowers and birds, marked Florilla E. C., teapot, sugar bowl, cream jug, 2 10" plates, 6 7½" plates, 6 5½" sauce dishes, 6 cups and saucers, no handles.
- 312—Buff Shaving Mug, relief painted in colors and lustre.
- 313—Tea Set, hexagonal porcelain relief design, also transfer of flowers in colors, teapot, sugar bowl, cream jug, bowl, 12 cups and saucers, 2 9" cake plates, 12 7" plates, sauce dishes, 10 5", 11 cup plates, 4".
- 314—Tea Set, cream porcelain, raised lavender grape vine pattern, teapot, sugar bowl, cream jug, 1 7" bowl, 11 cups and saucers, 12 4" cup plates, 2 9" cake plates, 12 6½" plates, 1 7" plate.
- 315—Teapot, same design, but body not in relief.
- 316—2 9" Cake Plates, same as No. 314 but showing traces of gilding.
- 317—Tea Set with raised lavender thistle decorations, teapot, 2 sugar bowls, 2 cream jugs, bowl, 4 cups and 6 saucers, 6 cup plates, 1 cake plate, 1 13½" platter, 1 11" platter, 7 7" plates, 6 6" plates.
- 318—Octagonal Tea Set, raised lavender figures with lustre, teapot, sugar, cream jug, 6 7" plates, 1 saucer.
- 319—Octagonal Cream Jug similar to No. 318.
- 320—Cup Plate similar to No. 314.
- 321—Round Tea Set white relief, also grape vine lavender raised figures with lustre, sugar bowl, cream jug, 2 cake plates, 6 cups and 8 saucers, 6 7" plates, 11 7" plates slightly different in shape.
- 322—Sprig Teapot.
- 323—White with Green Sprig Tub with 4 egg cups.
- 324—3 Sprig Cups and 4 Saucers.
- 325—2 Odd Saucers and 2 Cups, Plate and Cream Jug.
- 326—French after Dinner Coffee, 2 cups, 1 saucer, Mme. E. Sarre.
- 327—Sprig Creamer and 2 Cake Plates.
- 328—2 6½" Sprig Plates.
- 329—White Moulded Porcelain Teapot, water jug, 2 plates, 2 cups and 1 saucer, painted with flowers, Swansea style.
- 330—Old Berlin Plate, perforated edge.
- 331—Raised Flower Plate.
- 332—8" Painted Bowl.



Washington and Lafayette, by R. Stevenson & Williams.



Mt. Vernon, Home of Washington, by J. & W. Ridgway, of Hanley & Shelton, "Beauties of America Series," about 1810.



Park Theatre, New York,
by R. S. & W. of Cobridge, where Jenny Lind sang.



Columbia College, New York, by S. S. & W.
Border of oak leaves and acorns.



Arms of New York State, by T. Mayer of Stoke.



New York from Brooklyn Heights, from a drawing by
W. G. Wall. Made by A. Stevenson, at Cobridge in 1818.



Baltimore and Ohio Railroad, by Enoch Wood.
Shell border, made at Stoke-on-Trent.



Catskill Mountain House, by Enoch Wood & Sons.



Erie Canal at Utica, 1824.

Opened by Gov. DeWitt Clinton, who was born in Napanoch, and whose mother, Mary DeWitt, was born in the original farmhouse where the Yama Farms Inn is built around it.



The Dam and Water-works, Philadelphia (side wheel boat).



Landing of the Pilgrims, by Enoch Wood.



The Richard Jordan Plate,
by Joseph Heath & Co., of Tunstall, 1829.



Welcome Lafayette, the Nation's Guest.
Probably by Davenport.



View of Sandusky, Ohio, with Steamer Henry Clay in the foreground.
Maker unknown.



Dr. Syntax Platter, "A Noble Hunting Party,"
by Clews, whose descendants now live in the U. S.



Log Cabin by Ridgway.

Border and mark "Columbian Star, October 28, 1840."

Engraved by Thomas Hardley.

- 333-Open Work Basket with Feet.
- 334-Open Work Basket with Feet.
- 335-Open Work Basket with Standard screwed in.
- 336-Chinese Nankeen Hot Water Plate.
- 337-6 Fitzhue Pattern Nankeen Cups, twisted handles.
- 338-6 Fitzhue Pattern Nankeen Plates, 10".
- 339-2 Fitzhue Pattern Nankeen Vegetable Dishes with covers.
- 340-Fitzhue Pattern Nankeen Platter.
- 341-2 Fitzhue Pattern Nankeen Sauce Boats.
- 342-9 Odd 9" Sprig Plates.
- 343-12 Sprig Cups and Saucers and Cream Jug to match.
- 344-2 Cups, 1 Saucer, 1 8" Plate, 2 Sauce Dishes, brown transfer, marked Ironstone China, J. Wedgwood, Tyrol.
- 345-9 Cornflower Sprig Plates, 7½".
- 346-2-6" Plates, 1 Cup and 2 Saucers, same pattern, No. 245
- 347-10 Pottery Plates, 9½" gold band, flowers painted in color by hand.
- 348-Pink Printed Tea Set, beehive pattern mark vase and anchor, 2 teapots, 1 large jug, 1 small jug, sugar bowl, 12 cups and saucers, no handles, 1 bowl, 2 cake plates 11" marked "Fountain scenery", 6-7" plates.
- 349-Pink Printed Jug, marked Indian Pagoda J.J.J.
- 350-4 Mulberry Cups and Saucers.
- 351-2 Mulberry Plates, 7½".
- 352-Mulberry Plate, 8".
- 353-Brown Printed Tea Pot.
- 354-Black Printed Sauce Boat with Tray.
- 355-John Wesley Bowl, 6".
- 356-Black Printed Sugar Bowl, child and kitten.
- 357-Mottled Mulberry Jug, 9".
- 358-6-7" Plates, 6 Cups and Saucers, printed in green, marked Forest Florentine China (beehive in mark).
- 359-6 Brown Printed Cups and Saucers marked "Fancy Flowers, W. R., opaque china."
- 360-Blue and White Printed Set, marked Jones and Son, British History, 12 Soup, 10", 12 Plates, 10", 12 Plates, 8½", 6 Plates, 6", Sauce Boat, Tray and Ladle, and Cover, 1 Open Vegetable Dish, 2 Vegetable Dishes with Covers, 2 Platters, 14", 1 Platter, 17".
- 361-Light Blue Printed Sauce Boat, ladle and cover.

- 362-Light Blue Printed Sugar Bowl.
- 363-Light Blue Printed Cream Jug.
- 364-5 Light Blue Printed Egg Cups.
- 365-Pair Light Blue Printed Pickle Dishes.
- 366-Light Blue Printed Salt Cellar, 5½".
- 367-Light Blue Printed Soup Tureen, with cover, 12".
- 368-Light Blue Printed Pickle Dish.
- 369-Dark "Flowing Blue" Tea Set, 2 Tea Pots, Sugar Bowl, 2 Cream Jugs, Bowl, 14 Cups and 10 Saucers, 4 Sauce Dishes.
- 370-Vegetable Dish with cover, similar to No. 369.
- 371-11 Blue Plates, 7½", marked "Hindustan" Maddock.
- 372-4 Blue Plates, 9", marked "Amoy" and incised "Davenport".
- 373-3 Blue Plates, 9½", marked "Amoy" and incised "Davenport".
- 374-1 Blue Plate, 10", marked "Amoy" and incised "Davenport".
- 375-Blue Plate, 10", marked Tonquin, J. H., and incised Heath.
- 376-2 Blue Plates, marked W. Adams & Son.
- 377-1 Blue Plate, 8", Chapoo, J. Wedgwood.
- 378-1 Blue Plate, 10", marked Shapoo, T. and R. B.
- 379-2 Dark Flowing Blue 10" Plates, marked T. Edwards.
- 379A-2 Dark Flowing Blue 11" Plates, marked Coburg.
- 380-18" Very Dark Blue Platter, marked "Oregon, Chinese Fountain, T. J. & J. Mayer, Longport".
- 381-Printed Blue Tea Pot with bird.
- 382-Printed Blue Tea Pot, Sugar Bowl and Jug, apple blossoms, incised Adams mark.
- 383-White Pottery Sugar Bowl and Jug, painted with dark blue flowers.
- 384-Wash Bowl and Pitcher, similar to 383.
- 385-Dark Blue Printed Sugar Bowl, with cover, animal decoration.
- 386-Dark Blue Printed Coffee Pot, 11" high.
- 387-Dark Blue Printed Cup and Saucer.
- 388-Dark Blue Printed Cup and Saucer, First Loco motive.
- 389-Dark Blue Printed Cup and Saucer, 6", Franklin at the grave of Washington.

- 390-Dark Blue Printed Cup and Saucer, 7", Franklin at the grave of Washington.
- 391-Dark Blue Cup and Saucer, 7", Landing of Lafayette.
- 392-Sauce Boat, blue pie crust edge.
- 393-4 Octagonal White Soup Plates, with blue pie crust edge.
- 394-Same, 4", Cup Plate.
- 395-Same, Salt Cellar.
- 396-Same, Salt Cellar on pedestal.
- 397-Same, Sauce Boat, with Tray, Ladle and Cover.
- 398-Same, 6" Plate with raised White Festoons, 7" blue edge.
- 399-Same, 6" Plate with raised White Festoons, 7" blue edge.
- 400-Same, 6" Plate with raised White Festoons, 7" blue edge
Portrait of Geo. III.
- 401-Round Soup Plate, 10", raised design in white, blue edge.
- 402-4 Round Soup Plates, 10", blue edge.
- 403-8 Stoneware Plates, blue edge, 9".
- 404-4 Stoneware Sauce Plates, blue edge, 5".
- 405-8 Light Blue Printed Soup Plates, 10", flower design, white edge.
- 406-11 Light Blue Printed Plates, 10½", marked "Persian" with bee hive in mark.
- 407-Blue Printed 10" Soup Plate, like No. 406.
- 408-9 Dark Blue Printed 10½" Plates, white edge, marked Ridgway's Asiatic Palaces.
- 409-Dark Blue Plate, 8", marked "Ironstone Lobelia".
- 410-Dark Blue Printed Sugar Bowl, as is, ship scene.
- 411-Dark Blue Printed Open Vegetable Dish, Bothwell Castle, Clydesdale, Adams, incised.
- 412-6 Light Blue Printed Plates, marked "Canterbury" incised Herculaneum with crown.
- 413-2 Light Blue Printed Plates, 9½", marked "Catskill Moss, Meredith R."
- 414-2 Light Blue Printed Plates, 9", marked "Ontario Lake Scenery, B. & D."
- 415-Light Blue Printed Plate, 8½", marked "Belzoni, E. W. & S."
- 416-Light Blue Printed Plate, 8½", marked "Syria".
- 417-Light Blue Printed Plate, marked "Oriental, W. R. England," bee hive in mark.
- 418-Light Blue Printed Plate, 7", marked "Spode".

- 419-2 Light Blue Printed Plates, 7", marked "Davenport".
- 420-Light Blue Printed Plate, 8", marked "Davenport".
- 421-5 Light Blue Printed Plates, 8", marked "Lozere, Ironstone, E. Challinor".
- 422-Light Blue Printed Plate, 10", marked "Columbia, W. Adams & Son".
- 423-4 Light Blue Printed Plates, 8", marked "Columbia, W. Adams & Son".
- 424-Light Blue Printed Plate, 8", marked "J. Wedgwood".
- 425-Light Blue Printed Plate, 8", marking indistinct.
- 426-Light Blue Printed Plate, 10", marked "Pearl Stone Ware, Venus, P. W. & Co.".
- 427-Light Blue Printed Plate, 10½", marked "Banking, Challinor".
- 428-Light Blue Printed Plate, 10½", marked "Ironstone China, Isolabelle, W. Adams & Son's".
- 429-Light Blue Printed Plate, 10½", marked "Palestine, J. Ridgway, Registered No. 7154".
- 430-5 Light Blue Printed Plates, 10", Asiatic Pheasants, W. & H..
- 431-1 Light Blue Printed Plate, marked.
- 432-Light Blue Printed Plate, 10½", marked "Fountain Scenery".
- 433-2 Light Blue Printed Plates, 10¾", marked "President's House, Washington".
- 434-Light Blue Printed Plate, 11", marked "W. Penn's Treaty, T. G.".
- 435-Light Blue Printed Plate, 9", marked "Harper's Ferry from the Potomac, W. R. & Co.".
- 436-Great Fire Plate, Light Blue Print, 9", marked "Ruins Merchants' Exchange" N. Y.
- 437-Light Blue Printed Platter, 17½", Log Cabin, marked "Columbian Star, Oct. 28, 1840, Ridgway".
- 438-Worcester Tea Set, Gold Bands and highly colored Floral Design, Tea Pot, Sugar Bowl and Tray, Cream Jug, 2 Cake Plates, 9", 6 Tea Cups and Saucers, 1 Bowl, 6 Coffee Cups and 5 Saucers.
- 439-Worcester Set, marked Flight & Barr, 10 Plates, 9", 1 Dish, 9½", 2 Square Dishes, 8½", very similar to No. 438.
- 440-10 Porcelain Plates, 6", decorated in blue gold and red scrolls and flowers.

- 441-6 Soup Plates, 10", decorated in brilliant colors and gold, marked "Imperial Stone China".
- 442-6 Plates, 10", decorated in blue, red and gold, marked incised "Stone China, warranted Clews".
- 443-Putty colored Mug with raised flowers in color.
- 444-Putty Colored Jug, similar to No. 443, 4½".
- 445-Cup and Saucer, black printed.
- 446-Bowl, 6", printed in black, The Play Fellow.
- 447-Yellow Mug with portraits of Lafayette and Washington.
- 448-Pottery Cream Jug, painted in Blue.
- 449-Cup and Saucer, blue band and colored vine.
- 450-Blue Apostles Syrup Cup.
- 451-Octagonal Plate, 6", painted "The Pretty Doves".
- 452-House with two towers in porcelain and place to hang watch.
- 453-Bennington Wash Bowl and Pitcher.
- 454-Bennington Wash Bowl and Pitcher.
- 455-Frog Mug.
- 456-Covered Bowl, 4½", crackled and sprigged.
- 457-2 Figures of Child with horn.
- 458-2 Figures with 2 Swans.
- 459-Bennington Soap Dish.
- 460-Bennington Chamber.
- 461-Bennington Teapot, 13" high.
- 462-Bennington Jug, 8" high.
- 463-Bennington Sugar Bowl and Cover.
- 464-Bennington Tobacco Jar and Cover.
- 465-2 Bennington Curtain Knobs.
- 466-Bennington Weight and Scales with Shoe.
- 467-Bennington Bowl.
- 468-Bennington Teapot.
- 469-Tulip Pitcher, brown mottled ware.
- 470-"Rebecca at the Well" Teapot.
- 471-Bennington Toby.
- 472-Bennington Toby.
- 473-Bennington Candlestick.
- 474-Bennington Candlestick .
- 475-Bennington Candlestick.
- 476-2 Pairs Bennington Door Knobs.

- 477-Brown Jug, child's figure raised on side.
- 478-Bennington 10" Oval Baking Dish.
- 479-Bennington Round 11" Oval Baking Dish.
- 480-Bennington Round 13" Oval Baking Dish.
- 481-Bennington Cuspidor, 18".
- 482-Bennington Cow Jug, with lid on back.
- 483-Bennington "Book Bottle" marked "Departed Spirits".
- 484-Bennington Bottle in form of book.
- 485-Bennington Picture Frame, 6" x 8".
- 486-Bennington Doll's Wash Bowl and Pitcher.
- 487-Bennington Cup with Standard and Handle.
- 488-Bennington Eight Sided Baking Dish, 10".
- 489-"Lowestoft" Chinese Platter, 18", vine border.
- 490-Chinese Helmet Pitcher, 7".
- 491-Chinese Helmet Pitcher, 7".
- 492-Chinese White Tea Caddy, 5", decorated with black design.
- 493-Chinese Hot Water Jug, 6", black design.
- 494-Chinese Hot Water Jug, 6".
- 495-Deep Chinese Plate, 9", English design and border.
- 496-Chinese Saucer, 6", red pie crust edge.
- 497-Chinese Saucer, 6", red medallion Chinese scene, in center.
- 498-Chinese Cup and Saucer, "Lowestoft" style.
- 499-Four Cream Ware Salt Cellars.
- 500-Salt Cellar, brown moss painted decoration.
- 501-Pair Open Dishes, copper lustre with raised flowers in colors.
- 502-Copper Lustre Teapot, Sugar Bowl, Jug and Bowl, 6", blue band with colored flowers.
- 503-Blue and Copper Lustre Mug.
- 504-Copper Lustre Sugar Bowl and Cream Jug, painted with pink flowers.
- 505-4 Cups and 5 Saucers, copper lustre, plain and fluted.
- 506-Child's Play Set, copper lustre, Teapot, Sugar Bowl and Creamer, 3 pieces.
- 507-Copper Lustre Cup and Saucer.
- 508-Copper Lustre Cup and Saucer.
- 509-3 Copper Lustre Salt Cups, painted.
- 510-3 Copper Lustre Salt Cups, painted.

- 511-3 Copper Lustre Salt Cups, white band painted.
- 512-3 Copper Lustre Salt Cups, pink lustre band.
- 513-3 Copper Lustre Salt Cups, pink lustre band.
- 514-3 Copper Lustre Salt Cups, blue band.
- 515-Jug, 4", olive ground, raised white design, copper lustre bands.
- 516-Jug, 5", blue glazed ground, white figure in relief, rose and copper lustre bands.
- 517-Jug, 3", copper lustre band of pink lustre ground, resist white vine.
- 518-Copper Lustre Jug, 5", brown ground, blue band, vine painted in rose lustre and green.
- 519-Copper Lustre Jug, 4½", brown band with raised flowers painted in colors. Purchased at Woodburne, N. Y.
- 520-Copper lustre Jug, 4", band with white ground painted in colors.
- 521-Copper Lustre Jug, 5", two green bands with lustre scroll over them.
- 522-Copper Lustre Jug, 5½", plain blue band, three rows beading.
- 523-Copper Lustre Jug, 5½", blue band painted with copper lustre.
- 524-Copper Lustre Jug, 6½", tulips in relief.
- 525-Copper Lustre Jug, 7", painted with pink flowers.
- 526-Copper Lustre Jug, 6½", broad blue band painted with lustre.
- 527-Fluted Copper Lustre Jug, 8", painted in colors.
- 528-Copper Lustre Jug, 7", brown band with scroll.
- 529-Plain Copper Lustre Jug, 7".
- 530-Copper Lustre Jug, 8½", dancers.
- 531-Copper Lustre Jug, 9", yellow band, medallion, "Surrender of Cornwallis" one side, obverse "Lafayette."
- 532-Copper Lustre Jug, yellow band, same as No. 531 but 5" high.
- 533-Copper Lustre Jug, 7", red band, raised flowers in color.
- 534-Copper Lustre Jug, 6", blue ground, raised figures in white relief.
- 535-Copper Lustre Jug, 6", pink band and lining, painted.
- 536-Copper Lustre Jug, 8", two pink bands, painted in lustre.
- 537-Copper Lustre Jug, 7", 3 rose lustre bands, vine in white resist (cracked).

- 538-Copper Lustre Jug, 7", 2 medallions with transfer printing in colors. "Charity."
- 539-Silver Resist Jug, 5".
- 540-Silver Resist Jug, 6".
- 541-Silver Resist Jug, 6".
- 542-Silver Resist Jug, 8½".
- 543-Silver Resist Jug, 5½", white figures in relief.
- 544-Silver Resist Jug, 5½", white leaves in relief.
- 545-Silver Resist Jug, 5", white and blue painted flowers.
- 546-Silver Lustre Jug, 7½", shell pattern showing deep cream pottery underneath.
- 547-Plain Silver Lustre Jug, 7½", white inside.
- 548-Plain Silver Lustre Fluted Jug, 8".
- 549-Silver Lustre Jug, 9", broad deep lip.
- 550-Silver Lustre Resist Jug, 8½", canary ground.
- 551-Canary Ground Jug, 6", painted with silver lustre and red.
- 552-White Jug, grape vine in relief painted in colors, silver lustre band, 5".
- 553-Same as 552 but 6".
- 554-White Jug, "pineapple" relief, painted in red and silver lustre, 6½".
- 555-Similar to 554, 5½".
- 556-White Salt Glaze Jug, blue bands, figures in relief. Incised under one figure Wellington.
- 557-White Stone Ware Jug, raised figures, blue bands, painted, little green paint also.
- 558-Glazed Stone Ware Jug, figures in relief, painted, "Tam O' Shanter," 7½".
- 559-Same as 558 but 9".
- 560-White Glazed Jug, 5½", relief pattern painted in blue and brown.
- 561-Glazed Jug, 6", relief painted in blue and brown, band grape vines in relief painted green and blue.
- 562-Glazed Jug, 7", relief design painted in colors, heart shaped medallion, "Sportive Innocence".
- 563-Glazed White Jug, blue band, 7", scene painted in rose lustre.
- 564-Glazed White Jug, 6", design in relief spread eagle in rose lustre.
- 565-Glazed Cream Jar, 5½", relief design in rose lustre.

- 566-White Glazed Jug, 3½", very light, relief design in white, "Queen Charlotte," rose lustre and colors.
- 567-White Glazed Jug, 5½", yellow ground, dogs in relief, white relief vine painted in colors and rose lustre.
- 568-White Glazed Jug, 7", hunters and dogs in relief, and vine, painted in colors and rose lustre.
- 569-Cream Glazed Jug, 6", green ground, dogs and vine in cream relief, rose lustre bands.
- 570-White Glazed Jug, relief design painted in green and rose lustre.
- 571-Plain White Glazed Jug, 5½", band transfer print of hunting scene in colors, rose lustre bands.
- 572-White Glazed Jug, children's figures in relief with goat, polychrome, rose lustre bands.
- 572A-Plain Sunderland Mottled Rose Lustre Jug, 6".
- 573-Sunderland Mottled Rose Lustre Jug, 9", Sunderland bridge and inscription, obverse, Mariner's Arms. Poem, "The Sailor's Tear".
- 574-Bennington Jug, 11".
- 575-Bennington Jug, 11".
- 576-Bennington Dog.
- 577-Putty Colored Jug with relief of doors and windows painted green.
- 578-Putty Colored, Unglazed Jug, 7½", band with hunting scene in relief, steel colored metallic bands.
- 579-Crackled, Glazed Jug, 10", broad silver lustre band spout repaired, two medallions printed in black.
- 580-Glazed Deep Ecru Jug, 8", three medallions painted in black, silver lustre bands.
- 581-Glazed Stoneware Jug, 6", black printed medallion "Welcome Lafayette," obverse medallion ships.
- 582-Glazed Stoneware Jug, 6", black printed medallion "President Washington," obverse pastoral scene.
- 583-Glazed Stoneware Jug, 6", black printed medallion "Welcome Lafayette," obverse scene and scroll "July 4, 1776, America declared Independence".
- 584-Dark Blue Printed Jug, 7", Washington at the Tomb of Franklin.
- 585-Dark Blue Printed Jug, 8", City Hall, New York.
- 586-Dark Blue Printed Jug, 11", "States Pitcher".
- 587-Dark Blue Printed Jug, 5", "Washington Independence".

- 588-Dark Blue Printed Jug, 8½", rural scene and weeping willow.
- 589-Dark Blue Printed Jug, 5½", Boston State House with cows, obverse City Hall, N. Y.
- 590-Dark Blue Printed Jug, 4", 2 medallions "Washington," Lafayette Eagle. "Republicans are not always ungrateful." "In commemoration of the visit of Gen. La Fayette to U. S. of America in the year 1824."
- 591-Dark Blue Printed Jug, 4", City Hall, New York.
- 592-Dark Blue Printed Jug, 6", inscription to Erie Canal.
- 593-Dark Blue Printed Jug, 7", Landing of Lafayette.
- 594-Dark Blue Printed Jug, 6", "The Duke of Wellington," obverse "Lord Hill".
- 595-Glazed White Jug, 6", blue design in relief, painted vine and letters G. S.
- 596-Glazed White Jug, 7", glazed blue ground and white figures in relief.
- 597-Glazed White Jug, 6½", bluish lavender glazed ground figures in white relief. Serpent spout and handle.
- 598-White Glazed Hexagonal Jug, 6½", relief flowers in blue
- 599-White Glazed Jug, 4", blue glazed ground, animals in white relief.
- 600-Chinese Barrel Shaped Jug, 9½", blue and white twisted blue handles.
- 601-Crackled Stoneware Glazed Jug, 11", red and blue decoration, green dragon handle.
- 602-Similar to 601, 6½", marked "Mason's Patent Ironstone China".
- 603-Gray Glazed Jug, 11", much relief, fish spout, dragon handle, bearded face, etc.
- 604-Putty Colored Unglazed Jug, 10", heads and scrolls and vine in relief, glazed inside.
- 605-Unglazed Gray Jug, 10", scrolls in relief, glazed inside.
- 606-Stoneware Unglazed "Apostle Pitcher," 9", glazed inside.
- 607-White Stoneware "Apostle Pitcher," 8", glazed inside.
- 608-Putty Colored Unglazed Jug, 5", trees in relief, glazed inside.
- 609-White Parian Jug, 8", palm trees in relief, marked U. S. pottery.
- 609A-Glazed Jug, 5", rural scene in color transfer over the glaze.

- 610—Glazed Jug, 5", brown ground, moss painted under glaze.
- 610A—Glazed Jug, 5", dark bands, blue ground and design painted in colors.
- 611—Crackled Glazed Ironstone Jug, 7½", printed in brown, marked "Valetta Opaque Pearl, J. Hawley".
- 612—Putty Colored Glazed Mug, painted with blue and silver lustre.
- 613—Pair Rose Lustre Mottled Candlesticks, incised mark Wedgwood.
- 614—Octagonal Plate, mottled rose lustre, incised mark Wedgwood.
- 615—Bennington Lamp Base, 9½", brown mottled standard, blue base.
- 616—6 Ironstone Plates, 9", incised "Real Ironstone China," blue bands and flowers.
- 617—6 Ironstone Plates, 10", like No. 616.
- 618—White Plate, 9", silver lustre bands, house in center, printed in maroon.
- 619—Porcelain Plate, 9", vine pattern printed in colors, very thin in center.
- 620—Six Pink Lustre Plates, 9", various patterns.
- 621—Pink Lustre Plate, 7".
- 622—Four Pink Lustre Cup Plates, 4".
- 623—Two Pink Lustre Cream Jugs, 4".
- 624—Plate, 8", border in relief in colors, center-medallion of Lafayette and Washington, printed in red.
- 625—Two Bristol Cream Jugs with painted flowers.
- 626—Porcelain Plate, Rothenburg.
- 627—Salt Glaze Teapot, 3", basket design.
- 628—2 Salt Glaze Pierced Dishes with Handles, 11".
- 629—Wedgwood Jasper medallion, green ground, white figures of grasshoppers and fairies.
- 630—Companion piece to 629. Both framed in black.
- 631—Wedgwood candle stick, Jasper ware, green, white and lavender.
- 632—Fifteen light blue and white Wedgwood Jasper medallions, each with a horse in a different position. Designed by the English horseman Stubbs.
- 633—Brass mounted port-folio with center and corner inserts of light blue and white Wedgwood Jasper ware.

- 634-Dark blue and white Wedgwood Jasper ware, flower pot with saucer, 12" high.
- 635-Blue and white Wedgwood Jasper panel 6" by 12", Dancing girls.
- 636-Bennington Toby 7" high.
- 637-Bennington candle sticks, 8".
- 638-Bennington candle sticks, 8".
- 639-Bennington Jug with F. W. in raised initials under glaze.
- 640-Bennington cuspidor.
- 641-One dozen Bennington Door Knobs, round.
- 642-Bennington Door Knobs.
- 643-Dark blue printed platter.
- 644-Dark blue printed fruit dish.
- 645-Dark blue printed plate.
- 646-Dark blue printed plate.
- 647-Dark blue printed plate.
- 648-Dark blue printed plate.
- 649-Dark blue printed plate.
- 650-Dark blue printed plate.
- 651-Dark Blue Printed Bowl, 9½", Washington at the grave of Franklin.
- 652-Dark Blue Printed Bowl, 12½", Washington at the grave of Franklin.
- 653-Dark Blue Printed Jug, 10", Washington at the grave of Franklin.
- 654-Dark Blue Printed Sauceboat, Tray, Cover and Ladle Four marked "Falls in the Catskill Mts." Shell border.
- 655-Blue Printed Plate, 10", "N. Y. from Brooklyn Heights." Incised A. Stevenson.
- 656-Blue Printed Plate, 10", Washington and Lafayette in Medallion. Marked Stevenson & Williams.
- 657-Blue Printed Plate, 10", not marked. "Franklin at the grave of Washington" wrongly printed.
- 658-Blue Printed Plate, 9", Freeman's Warehouse, Chatham St., N. Y.
- 659-Blue Printed Plate, 6¼", Atheneum, Boston, I. & W. Ridgway, Beauties of America.
- 660-Blue Printed Soup Plate, 10", Octagon Church, Boston, I. & W. Ridgway, Beauties of America.
- 661-Blue Printed Platter, 11", Court House, Boston, I. & W. Ridgway, Beauties of America.

- 662-Blue Printed Open Vegetable Dish, 11½", Mt. Vernon, Washington, I. & W. Ridgway, Beauties of America.
- 663-Blue Printed Plate, 7", Insane Hospital, Boston, I. & W. Ridgway, Beauties of America.
- 664-Blue Printed Soup Plate, 8¼", Stoughton's Church, Philadelphia, I. & W. Ridgway, Beauties of America.
- 665-Dark Blue Printed Plate, 8½", Library, Philadelphia, I. & W. Ridgway, Beauties of America.
- 666-Blue Printed Plate, 10", City Hall, New York, I. & W. Ridgway, Beauties of America.
- 667-Same as 666.
- 668-Blue Printed Plate, 8½", Library, Philadelphia, I. & W. Ridgway, Beauties of America.
- 669-Blue Printed Plate, 10", The Dam and Water Works, Philadelphia, side wheel.
- 670-Dark Blue Printed Plate, 10", The Dam and Water Works, Philadelphia, stern wheel.
- 671-Blue Printed Plate, 7", Woodlands near Philadelphia, eagle border.
- 672-Dark Blue Printed Plate, 7", City Hall, New York, eagle border.
- 673-Dark Blue Printed Plate, 10", Bank of the United States, Philadelphia, eagle border.
- 674-Dark Blue Printed Plate 8", white border, New York Battery.
- 675-Dark Blue Printed Plate, 8", Hospital, Boston.
- 676-Dark Blue Printed Plate, 10", Capitol, Washington, R. S. & W.
- 677-Dark Blue Printed Soup Plate, 10½". City Hotel.
- 678-Dark Blue Printed Plate, 9", City Hotel, New York, Oak leaf border.
- 679-Dark Blue Printed Plate, 10", Water Works, Philadelphia, oak leaf border.
- 680-Dark Blue Printed Plate, 10", Park Theatre, New York, oak leaf border.
- 681-Dark Blue Printed Plate, 10", Alms House in the City of New York, by G. Wall, Esq.
- 682-Dark Blue Printed Plate, 7½", Columbia College, A. Stevenson.
- 683-Dark Blue Printed Plate, 10", Exchange, Baltimore.

- 684-Dark Blue Printed Plate, 10", shell border, unmarked, Sidewheel Steamer "Chief Justice Marshal, Troy".
- 685-Dark Blue Printed Plate, 10", Commodore MacDonoughs' Victory.
- 686-Dark Blue Printed Plate, 10", two ships, one with American flag, shell border.
- 687-Dark Blue Printed Plate, 10".
- 688-Dark Blue Printed Plate, 9", Gilpin's Mills on the Brandywine Creek, shell border.
- 689-Dark Blue Printed Plate 10", shell border, "City of Albany, State of New York," cows.
- 690-Dark Blue Printed Plate, 10", "Constitution & Guerriere" Wood.
- 691-Dark Blue Printed Plate, 10", shell border, "Table Rock Niagara".
- 692-Dark Blue Printed Plate, 10", Pine Orchard House, Catskill Mountains.
- 693-Dark Blue Printed Soup Plate, 10", shell border, Pine Orchard House, Catskill Mountains.
- 694-Dark Blue Printed Plate, 9½", Transylvania University, Lexington, E. Wood & Sons.
- 695-Dark Blue Printed Plate, 10", Wood, Baltimore & Ohio R. R., level.
- 696-Dark Blue Printed Plate, 9", Baltimore & Ohio R. R., incline.
- 697-Dark Blue Printed Plate, 8", The Capitol, Washington, Wood.
- 698-Dark Blue Printed 9" Plate, shell border, Marine Hospital, Louisville, Kentucky.
- 699-Dark Blue Printed 8" Plate, Washington.
- 700-Dark Blue Printed 8" Plate, Erie Canal, Aqueduct Bridge at Rochester.
- 701-Dark Blue Printed Platter, 17", marked "Sandusky", Ohio.
- 702-Dark Blue Printed Fruit Dish on pedestal, 11½", "State House, Boston," eagle border.
- 703-Dark Blue Printed Round Open Vegetable Dish, 10", "Harvard College, R. S. W.," fluted white edge.
- 704-Dark Blue Printed Soup Plate, 10", Table Rock, Niagara
- 705-Dark Blue Printed Soup Plate, 10", "Albany," cows and men in a boat.

- 706-Dark Blue Printed Plate, 10", "Entrance of the Erie Canal into the Hudson at Albany".
- 707-Dark Blue Printed Soup Plate, 10", "Erie Canal, view of the Aqueduct Bridge at Little Falls".
- 708-Dark Blue Printed Plate, 9", Lawrence Mansion.
- 709-Dark Blue Printed Plate, 10", Lawrence Mansion.
- 710-Dark Blue Printed Plate, 10" apple blossom and fruit border.
- 711-Dark Blue Printed Plate, 10½", "No gains without pains," Franklin's Morals.
- 712-Dark Blue Printed Plate, 10", Arms of New York, Mayer.
- 713-Dark Blue Printed Plate, 7½", Arms of South Carolina, Mayer.
- 714-Dark Blue Printed Plate, 9", Arms of Rhode Island, E. Mayer, Stoke.
- 715-Cream Pottery Plate with blue piecrust edge, 10", portrait of "Capt. Hull of the Constitution" printed in black.
- 716-Cream Pottery Plate with blue piecrust edge, 10", portrait of "Pike, always ready to die for your country" printed in red.
- 717-Dark Blue Printed Plate, 10", steamboat and cows.
- 718-Dark Blue Printed Plate, 5½", Mendenhall Ferry, Stubbs, incised.
- 719-Dark Blue Printed Plate, 6", houses, castle and two men in a boat.
- 720-Same as 719.
- 721-Dark Blue Printed Plate, 6½", shell border, "Highlands Hudson River, near Newburgh".
- 722-Dark Blue Printed Plate, 6½", shell border, "Highlands Hudson River, near Newburgh," different from 721.
- 723-Dark Blue Printed Plate, 6½", shell border, "Commodore MacDonough's Victory," E. Wood & Sons. Burslem.
- 724-Dark Blue Printed Plate, 6½", shell border, "Cowle's Harbour," E. Wood & Sons. Burslem.
- 725-Dark Blue Printed Plate, 6½", "Cupid Behind Bars," E. Wood & Sons. Burslem.
- 726-Blue Printed Plate, 6½", "Landing of the Pilgrims," Enoch Wood & Sons. Burslem.
- 727-Same as 726 but 9".
- 728-Same, 7½".

- 729-Same, 10".
- 730-Dark Blue Printed Plate, 7", eagle border, "Hoboken in New Jersey," Stevens House.
- 731-Dark Blue Printed Plate, 8", "Near Fishkill".
- 732-Dark Blue Printed Plate, 8", "View of Trenton Falls"
- 733-Dark Blue Printed Plate, 7½", oak leaf border, Columbia College, New York, R. S. W.
- 734-Blue Printed Plate, 8½", inscription at opening of Erie Canal.
- 735-Dark Blue Printed Soup Plate, 10½", States plate, house and cows in center. Clews.
- 736-Dark Blue Printed Plate, 11", States plate, house and two fishermen center. Clews.
- 737-Dark Blue Printed Plate 11", States plate house and cows in center. Clews.
- 738-Dark Blue Printed Plate, 11", States plate, house and two fishermen in center. Clews.
- 739-Same as 738.
- 740-Same as 738.
- 741-Same as 738.
- 742-Dark Blue Printed Plate, 7", house and two women in center. Clews.
- 743-Dark Blue Printed Plate, 8", house with balconies in center. Clews.
- 744-Dark Blue Printed Plate, 8", same as 743.
- 745-Dark Blue Printed Plate, same as 743.
- 746-Dark Blue Printed Plate, same as 743.
- 747-Dark Blue Printed Plate, same as 743.
- 748-Dark Blue Printed Plate, same as 743.
- 749-Dark Blue Printed Plate, 8", same as 743.
- 750-Same as 743.
- 751-Dark Blue Printed Plate, 9", States plate, house and sheep in center. Clews.
- 752-Same as 751.
- 753-Dark Blue Printed Plate, 10", "La Grange the residence of the Marquis La Fayette," E. Wood & Sons.
- 754-Dark Blue Printed Soup Plate, 10", copper lustre band "La Grange the residence of the Marquis La Fayette," E. Wood & Sons.
- 755-Dark Blue Printed Plate, 7", "Mt. Vernon, seat of the late Gen. Geo. Washington".

- 756-Dark Blue Printed Plate, 7", "Philadelphia".
- 757-Dark Blue Printed Plate, 7", white edge, figures, pagoda and weeping willows.
- 758-Same as 757.
- 759-Dark Blue Printed Plate, 10", "Water Works, Philadelphia," oak leaf border.
- 760-Dark Blue Printed Plate, 10", Harvard College, R. S. W. Oak leaf border.
- 761-Dark Blue Printed Platter, 19". Clews. Landing of Gen. Lafayette at Castle Garden, New York, 16 August, 1824.
- 762-Dark Blue Printed Plate, 7". Clews. Same as 761.
- 763-Dark Blue Printed Plate, 9", same as 761.
- 764-Dark Blue Printed Plate, 10". Clews.
- 765-Same as 764.
- 766-Same as 764.
- 767-Dark Blue Printed Platter, 17", Dr. Syntax series, "A Noble Hunting Party." Clews.
- 768-Dark Blue Printed Platter, 15", Dr. Syntax series, "The Advertisement for a Wife".
- 769-Dark Blue Printed 10" Open Vegetable Dish, Don Quixote's Library.
- 770-Dark Blue Printed 10" Soup Plate. Clews. "Dr. Syntax Mistakes a Gentleman's House for an Inn."
- 771-Dark Blue Printed 10" Plate, "Dr. Syntax and the Bees." Clews.
- 772-Dark Blue Printed 9" plate, Dr. Syntax star gazing. Clews.
- 773-Light Blue Printed 9" Plate, border in relief, Dr. Syntax star gazing. Clews, incised.
- 774-Dark Blue Printed 9" Plate, Dr. Syntax returned from his tour. Clews.
- 775-Light Blue Printed 9" Plate, border in relief, Dr. Syntax returned from his tour. Clews, incised.
- 776-Dark Blue Printed Plate 6", "Dr. Syntax and a blue stocking beauty."
- 777-Dark Blue Printed Plate, 5½", "Dr. Syntax and Dairy Maid".
- 778-Blue Printed Plate, 6", Dr. Syntax and Dairy Maid.
- 779-Blue Printed Plate, 7½", "Dr. Syntax turned Nurse".
- 780-Dark Blue Printed Plate, 9", "Dr. Syntax reading his Tour".

- 781—Same as 780.
- 782—Dark Blue Printed Plate, 10", "Dr. Syntax painting a portrait".
- 783—Dark Blue Printed Plate, 10", "Dr. Syntax disputing his bill with the Landlady".
- 784—Same as 783.
- 785—Dark Blue Printed Plate, 10", "Dr. Syntax taking possession of his Living".
- 786—Same as 785, darker print.
- 787—Blue Printed Plate—*Imitation*—"Dr. Syntax Reading his tour." Placed here for comparison.
- 788—Dark Blue Printed Platter, 11". Clews. "The Rabbit on the Wall from Wilkie's designs".
- 789—Dark Blue Printed Platter, 11", "Don Quixote's Attack upon the Mills".
- 790—Dark Blue Printed Sauce Boat, 6", "Sancho Panza Conflict".
- 791—Blue Printed Soup Plate, 8½", Court House, Baltimore.
- 792—Cream Ware Plate, 9", border in relief, incised "Clews Warranted Staffordshire," same mould as light blue Syntax plates Nos. 773 and 775, gilt bands.
- 793—Same as 792.
- 794—Same as 792, 793.
- 795—Blue Printed Plate, 6½", Boston Court House with chaise.
- 796—Light Blue Printed Plate, 10", inscription, "Congress shall make no law respecting an establishment of religion; or prohibiting the free exercise thereof: or abridging the freedom of speech: or of the press: or the right of the people peaceably to assemble: and to petition the Government for a redress of grievances. Constitution U. S."
- 797—Light Blue Printed Plate, 8", incised Davenport with anchor. Junk, pagodas and willow tree.
- 798—Dark Blue Printed Plate, 6½". E. Wood & Sons. Figure of Christ.
- 799—Dark Blue Printed 8" Plate. St. Paul's School, London.
- 800—Blue Printed Plate 7", Boston Court House with cows. Rogers, incised.
- 801—Dark Blue Printed Plate, 9", center medallion fruit and flowers.
- 802—Dark Blue Printed Plate, 10½", figures in boat, feeding swans.

- 803-Dark Blue Printed Plate, 9", figures on horses in clouds, incised Wood T.
- 804-Dark Blue Printed Plate, 9", same as 803.
- 805-Blue Printed Soup Plate, 9", "Quebec."
- 806-Blue Printed Plate, 10", Boston Court House with chaise.
- 807-Blue Printed Plate, 10", Boston Court House with cows, incised Rogers.
- 808-Dark Blue Printed Soup Plate, 10", Chinese scene with zebra, incised mark Rogers.
- 809-Dark Blue Printed Soup Plate, 10", figure of Christ talking to water carrier, incised Wood.
- 810-Dark Blue Printed Plate 10", white edge in relief, cupid behind bars, incised Wood.
- 811-Dark Blue Printed Soup Plate, 10", girl behind bars reaching for grapes, incised Wood.
- 812-Dark Blue Printed Plate, 10½", figure leading mule, woman and child on mule. Wood.
- 813-Dark Blue Printed Plate, 10", fisherman and boat, woman and child and fish.
- 814-Blue Printed Plate 11", one man in boat, willow pattern, 3 men on bridge, 32 oranges, 2 birds.
- 815-Dark Blue Printed Plate, 10", "Coronation Clews."
- 816-Dark Blue Printed Plate, 10", medallion with shells in center.
- 817-Dark Blue Printed Plate, 10", "R. Hall's Select Views. Pains Hill, Surray."
- 818-Dark Blue Printed Plate, 10", "Sheltered Peasants, R. Hall."
- 819-Dark Blue Printed Plate, 10", "Palestine, R. Stevenson."
- 820-Dark Blue Printed Plate, 10", "London Views, St. Phillip's Chapel, Regent Street."
- 821-Dark Blue Printed Plate, 10", "Bamborough Castle, Northumberland."
- 822-Dark Blue Printed Plate, 10", Fonthill Abbey.
- 823-Dark Blue Printed Plate, 10", Guilford Hall, Suffolk. A. Stevenson, incised.
- 824-Dark Blue Printed Plate, 10", Italian scenery, St. Peter's, Rome.
- 825-Dark Blue Printed Plate, 10", scalloped edge, white relief, Tomb of Absalom.

- 826-Dark Blue Printed Plate, 11", scalloped edge, white relief, two men and dogs hunting, incised Herculaneum.
- 827-Same as 825.
- 828-Dark Blue Printed Plate, 9", scalloped edge, white relief, "Field Sports," two men and three dogs hunting. Herculaneum.
- 829-Dark Blue Printed 10" Plate, Fonthill Abbey.
- 830-Dark Blue Printed Plate, 10", Taymouth Castle, Perthshire. Riley.
- 831-Dark Blue Printed Plate, 10", Bamborough Castle, Northumberland, incised Adams.
- 832-Dark Blue Printed Plate, 10", "Llanarth Court, Monmouthshire. R. Hall."
- 833-Dark Blue Printed Plate, 10", "Palestine. R. Stevenson."
- 834-Dark Blue Printed Plate, 10", "Buenos Ayres."
- 835-Light Blue Printed "Pine Tree" Platter, 17", "No. 100, 19 N. Y., 1839, Coterie."
- 836-Blue Printed Plate, 7", "Senate House, Cambridge, J. & W. Ridgway."
- 837-Dark Blue Printed Plate, 7", "Don Quixote and Sancho Panza."
- 838-Dark Blue Printed Plate, 8", "Sancho and the Priest and the Barber."
- 839-Dark Blue Printed Plate, 8". Clews. "Playing at Draughts. From Wilkie's Designs."
- 840-Dark Blue Printed Plate, 9", "The Valentine from Wilkie Designs."
- 841-Dark Blue Printed Plate, 8", "Quadrupeds."
- 842-Dark Blue Soup Plate, 9", "The Meeting of Sancho and Dapple."
- 843-Dark Blue Printed Plate, 10", "Don Quixote and the Shepherdess."
- 844-Dark Blue Printed Plate, 10", The Mouse, Wilkie Designs.
- 845-Dark Blue Printed Plate, 10", Playing at Draughts, Wilkie designs.
- 846-Dark Blue Printed Plate, 11", "The Valentine from Wilkie Designs."
- 847-Dark Blue Printed Plate, 10", "Don Quixote and the Shepherdess."
- 848-Dark Blue Printed Plate, 10", "Mambrino's Helmet."

- 849-Dark Blue Printed Plate, 10", "The Mouse from Wilkie's Designs." Clews.
- 850-Dark Blue Printed Plate, 10", "Sancho Panza hoisted in the Blanket."
- 851-Dark Blue Printed Plate, 9", "Winter View of Pittsfield, Mass." Clews.
- 852-Dark Blue Printed Soup Plate, 10", "Sancho Panza and the Bear Hunt."
- 853-Dark Blue Printed Plate, 9½", "The Kent East Indian." Wood.
- 854-Dark Blue Printed Plate, 10", "View of Liverpool." E. Wood & Sons.
- 855-Blue Printed Soup Plate, 9", "Peace on Earth."
- 856-Dark Blue Printed Soup Plate, 10", marked "Kaolin. Ware, Shusan, F. & R. P. & Co."
- 857-Dark Blue Printed Plate, 10", "Fairmount near Philadelphia." Stubbs.
- 858-Dark Blue Printed Plate, 10", "Peace and Plenty." Clews.
- 859-Blue Printed Plate, 11", T. Mayer, Longport, "Tomb of Absalom, Village of Siloam, The Book of Kedron."
- 860-Light Blue Printed Plate, 10½", The Boston Mails, Ladies Cabin. Edwards.
- 861-Light Blue Printed Plate, 8", Caldwell, Lake George. W. R.
- 862-Light Blue Printed Plate, 7", "The Valley of Shenandoah from Jefferson's Rock," W. R. S. & Co.
- 863-Light Blue Printed Plate, 9", "Harper's Ferry from the Potomac Side," W. R.
- 901-Pink Printed Plate, 7", scalloped white edge, "Monte Video, Connecticut, U. S."
- 902-Pink Printed Plate, 6", "New York, U. S."
- 903-Pink Printed Deep Dish, 7", "Monte Video, Connecticut, U. S."
- 904-Pink Printed Platter, 14", "Zoological Gardens. R. & J. Clews."
- 905-Pink Printed Plate, 7", "Monte Video, Connecticut, U. S."
- 906-Pink Printed Soup Plate, 10½", "Headwaters of the Juniata, U. S."
- 907-Pink Printed Plate, 8", "Shannondale Springs, Virginia, U. S."

- 908-Pink Printed Plate, 10½", "Catskill Mountain House, U. S."
- 909-Pink Printed Plate, 8" "Battery, etc., New York. Jackson's, warranted."
- 910-Pink Printed Plate, 8", "Hancock House, Boston. Jackson's, warranted."
- 911-Same as 910.
- 912-Pink Printed Plate, 9", "The Race Bridge, Philadelphia. Jackson's, warranted."
- 913-Same as 912.
- 914-Same as 912.
- 915-Same as 912.
- 916-Same as 912.
- 917-Same as 912.
- 918-Pink Printed Plate, 9", "View near Conway, New Hampshire, U. S."
- 919-Pink Printed Plate, 10", "State House, Boston. Jackson's, warranted."
- 920-Pink Printed Plate, 9", "Battle Monument, Baltimore. Jackson's, warranted."
- 921-Pink Printed Plate, 9", Race Bridge, Philadelphia.
- 922-Pink Printed Plate, 9", "Baltimore Monument."
- 923-Pink Printed Plate, 10", "Residence of Richard Jordan, New Jersey."
- 924-Pink Printed Plate, 10", "Harvard College, Boston."
- 925-Pink Printed Plate, 9", Penn's Treaty with the Indians.
- 926-Pink Printed Plate, 9", "Near Conway, New Hampshire, U. S."
- 927-Pink Printed Plate, 10", "Catskill Mountain House."
- 928-Pink Printed Cup Plate, 4", "Thorpe's & Sprague Museum, Albany."
- 929-Pink Printed Cup Plate, 4", "Peace on Earth".
- 930-Pink Printed Cup Plate, 4", river scene.
- 931-Pink Printed Plate, 8½", "Palestine."
- 932-Pink Printed Plate, 8", "The Residence of the Late Richard Jordan, New Jersey." J. H. & Co.
- 933-Same as 932 but 9".
- 934-Same as 932 but 10½".
- 935-Pink Printed Cup and Saucer, no handle.
- 936-Six Pink Printed Plates, 8", black printed medallion in center. Schramberg incised. Scenes in Munchen.

- 937-Pink Printed Plate, 9½", center printed in green.
- 938-Pink Printed Plate, 9½", "Erie Canal at Buffalo," lace border. R. S.
- 939-Pink Printed Plate, 9½", "Texian Campaign."
- 940-Pink Printed Plate, 9", "Clyde Scenery, Jackson's, warranted".
- 941-Pink Printed Plate, 11", "St. John" on face.
- 942-Pink Printed Plate, 9", Dumb Asylum.
- 943-Pink Printed Plate, 8", "Castle Garden."
- 944-Pink Printed Plate, 10", "American Cities and Scenery, City Hall, New York, C. M."
- 945-Pink Printed Plate, 9¼", "Boston Mails," incised Porcelaine a la Perle, J. E.
- 946-Maroon Printed Open Vegetable Dish, 12", "Iron Works at Saugerties. Jackson's, warranted".
- 947-Maroon Printed Plate, 9", "Picturesque Views near Hudson, Hudson River."
- 948-Maroon Printed Plate, 9".
- 949-Maroon Printed Plate, 9", "Montreal."
- 950-Maroon Printed Soup Plate, 11", "St. John."
- 951-Two Maroon Prints Cups and Saucers, no handles.
- 952-Two Maroon Printed Cups and one Saucer.
- 953-Maroon Printed Plate, 9", Fountains of Elisha at Jericho, T. Mayer, Longport.
- 954-Maroon Printed Plate, 11", Tomb of Absalom, Village of Siloam, Brook of Kedron, T. Mayer, Longport.
- 955-Maroon Printed Plate, 10½", Columbus. W. A. & S.
- 956-Same as 955, printed in pink.
- 957-Same as 955, printed in green.
- 958-Maroon Printed Plate, 8", "Millenium."
- 959-Blue Printed Plate, 9", "Millenium".
- 960-Blue Printed Plate, 10½", "Millenium."
- 961-Pink Printed Plate, 10½", "Millenium."
- 962-Black Printed Plate, 10½", "Millenium."
- 963-Green Printed Platter, 15", "Millenium."
- 964-White Hexagonal Plate, 6", printed in colors, "Robinson Crusoe."
- 965-Faience Plate, 9", painted on face "Thomas Perry, 1761."
- 966-Glazed Soup Plate, 9", imitation Chinese.
- 967-Glazed Plate, 9", blue band, painted in color.

- 968—Cream Crackled Plate, pie crust edge, 10", painted in blue.
- 969—Blue Printed Plate, 10½", picturesque views near Fishkill, Hudson River.
- 970—Same as 969.
- 971—Same as 969 but printed in black.
- 972—Black Printed Plate, 10½", "Pisturesque Views, Pittsburgh, Pa.," Clews.
- 973—Black Printed Plate, 10½", "Pisturesque Views, Troy from Mt. Ida, Hudson River."
- 974—Black Printed Plate, 10½", "The Lower Lake of Killarney. Carey's, Felspar."
- 975—Black Printed Plate, 6", "Fort Montgomery, Hudson River."
- 976—Black Printed Plate, 7", "At Richmond, Virginia, Jackson's, warranted."
- 977—Black Printed Plate, 7", "Harvard Hall, Mass., Jackson's, warranted."
- 978—Lavender Printed Plate, 8", "Battery, etc., New York, Jackson's, warranted."
- 979—Green Printed Plate, 7", "At Richmond, Virginia, Jackson's, warranted."
- 980—Blue Printed Plate, 9", "The Water Works, Philadelphia, Jackson's, warranted."
- 981—Maroon Printed Plate, 10½", Palestine.
- 982—Black Printed Plate, 9", Fairmount water works on the Schuylkill. E. W. & S.
- 983—Black Printed Plate, 8", European scenery. E. W. & P.
- 984—Black Printed Plate, 10½", "Picturesque Views near Fishkill, Hudson River."
- 985—Same as 984.
- 986—Same as 984.
- 987—Same as 984.
- 988—Same as 984.
- 989—Same as 984.
- 990—Same as 984.
- 991—Black Printed Plate, 9", "Archery."
- 992—Black Printed Plate, 10½", "Picturesque Views, Hudson, Hudson River."
- 993—Black Printed Plate, 9".
- 994—Black Printed Plate, 10½", "Hartford, Connecticut, Jackson's, warranted".

- 995-Maroon Printed Plate, 10½", Hartford, Connecticut, Jackson's, warranted.
- 996-Maroon Printed Plate, 10½", view of the Catskill Mountain House, Jackson's, warranted.
- 997-Brown Printed Platter, 13". "Oriental."
- 998-Brown Printed Plate, 10½", 'State House, Boston, Jackson, warranted."
- 999-Brown Printed Plate, 8", 'Hancock House, Boston, Jackson's, warranted."
- 1000-Brown Printed Plate, 9", "The Race Bridge, Philadelphia, Jackson's, warranted."
- 1001-Brown Printed Plate, 9", "W. Penn's Treaty. T. G."
- 1002-Brown Printed Plate, 9", "Picturesque Views, Baker's Falls, Hudson River."
- 1003-Brown Printed Plate, 9", incised T. Mayer. Stoke.
- 1004-Brown Printed Plate, 9".
- 1005-Brown Printed Plate, 10", Marmora. W. R. & Co.
- 1006-Brown Printed Plate, 10½", Grecian. W. R.
- 1007-Brown Printed Plate, 10½", W. Penn's Treaty. T. G.
- 1008-Brown Printed Plate, 10½", "The Narrows from Fort Hamilton".
- 1009-Brown Printed Plate, 10½", "Fruit Basket."
- 1010-Same as 1009.
- 1011-Same as 1009.
- 1012-Same as 1009.
- 1013-Brown Printed Plate, 10½", "Corinthian."
- 1014-Brown Printed Plate, 10½", Regina stoneware. J. R.
- 1015-Three Brown Printed Plates, 6". E. M. E. C.
- 1016-Cream Plate, 7", animal border in relief, "Dr. Syntax Sells Grizzle," printed in red.
- 1017-Blue Printed Plate, 7", pass in the Catskill Mountains. E. W. & N.
- 1018-Blue Printed Plate, 9", R. Hammersley, eagle on face.
- 1019-Blue Printed Plate, 8", mottled blue border, eagle in blue.
- 1020-Same but 9".
- 1021-Same but 10".
- 1022-Light Blue Printed Plate, 10½", Texian Campaign.
- 1023-Light Blue Printed Plate, 10½", Pompeii. J. & G. Alcock.

- 1024—Light Blue Printed Plate, 10½", "The Capitol, Washington. T. Godwin Wharf".
- 1025—Cup Plate, 4", printed in red, medallion of Lafayette and Washington.
- 1026—Painted Faience Tea Pot, 8", flowers and green bands.
- 1027—Dark Blue Printed Platter, 18", "Battery, New York."
- 1028—Dark Blue Printed Plate, 10", Wilkie design, mouse.
- 1029—Dark Blue Printed Plate, 8", "Winter View in Pittsfield, Mass."
- 1030—Dark Blue Printed Plate, 10", Wilkie design, playing draughts.
- 1031—Dark Blue Printed Plate, 8", MacDonough's Victory.
- 1032—Dark Blue Printed Plate, 10", Trenton Falls.
- 1033—Dark Blue Printed Plate, 10", two ships, two men, shell border.
- 1034—Dark Blue Printed Plate, 10½", States Plate, center, house and two fishermen.
- 1035—Dark Blue Printed Plate, 10", French castle.
- 1036—Dark Blue Printed Plate, 5", three dogs.
- 1037—Dark Blue Printed Plate, 5", Landing of Lafayette, New York, 1824.
- 1038—Dark Blue Printed Plate, 5½", Mambrino.
- 1039—Dark Blue Printed Cup Plate, 4", Sancho Panza.
- 1040—Dark Blue Printed Cup Plate, 4½", castle and fountain.
- 1041—Dark Blue Printed Cup Plate, 5", castle and fountain.
- 1042—Dark Blue Printed Cup Plate, 4½", castle and fountain.
- 1043—Blue Printed Plate, 9", Boston Court House with chaise.
- 1044—Blue Printed Plate, 9", Boston Court House with cows.
- 1045—Dark Blue Printed Plate, 10", "City Hall, New York, Beauties of America Series."
- 1046—Dark Blue Printed Plate, 10", Fairmount Park, Philadelphia.
- 1047—Dark Blue Printed Plate, 10½", "Quadrupeds."
- 1048—Dark Blue Printed Jug, 4".
- 1049—Blue Printed Plate, 9½", Landing of the Pilgrims.
- 1050—Dark Blue Printed Platter, 18", "Pennsylvania Hospital, Philadelphia, Beauties of America Series."
- 1051—Dark Blue Printed Platter, 16", Wilkie design, playing draughts.
- 1052—Dark Blue Printed Platter, 16", Mambrino.

- 1053-Dark Blue Printed Platter, 16", Mendenhall ferry.
1054-Two Dark Blue Printed Salt Cellars, 6".
1055-Dark Blue Printed Plate, 8½", MacDonough's Victory.
1056-Dark Blue Printed Plate, 9", City Hall, New York, oak leaf border.
1057-Dark Blue Printed Plate, 8", Wilkie design, playing at draughts.
1058-Dark Blue Printed Plate, 8½", near Fishkill, Hudson River.
1059-Dark Blue Printed Plate, 9½", bridge over the Schuylkill River.
1060-Dark Blue Printed Plate, 10", home of Lafayette.
1061-Dark Blue Printed Plate, 10", Gilpin's Mills.
1062-Dark Blue Printed Plate, 10", Wilkie design, playing at draughts.
1063-Dark Blue Printed Plate, 10", home of Lafayette, rear view.
1064-Dark Blue Printed Soup Plate, 10½", Baltimore & Ohio R. R. level.
1065-Dark Blue Printed Plate, 10", shell border, "Dartmouth," ship scene.
1066-Dark Blue Printed Plate, 10", Wilkie design, playing at draughts.
1067-Dark Blue Printed Plate, 10", Nahant, Mass.
1068-Two Blue and White Printed Salt Cellars.
1069-Dark Blue and White Printed Jug, 4", Washington at Tomb of Franklin.
1070-Dark Blue and White Printed Jug, 4".
1071-Brown Printed Plate, 11", City Hall, N. Y.
1072-Brown Printed Plate, 10", river scene.
1073-Brown Printed Plate, 10", Hudson River near Hudson.
1074-Brown Printed Plate, 10", Baltimore Monument.
1075-Brown Printed Plate, 10", water works, Philadelphia.
1076-Brown Printed Platter, 18", Falls at Lucerne, Hudson River.
1077-Copper Lustre Mustard Pot and Salt Cellar with blue bands with design, Nova Scotia.
1078-Copper Lustre Salt Cellar, plain blue band.
1079-Copper Lustre Salt Cellar, 3", pink lustre and white band.
1080-Copper Lustre Salt Cellar, 3", pink lustre band.

- 1081-Plate, 9", copper lustre and blue edge, octagonal, polychrome painted center.
- 1082-Blue and White Chinese Reticulated Teapot.
- 1083-Copper Lustre Teapot, sugar bowl and creamer, blue band with raised flowers in colors.
- 1084-Copper Lustre "Melon" Teapot, 10".
- 1085-White Pottery Boat-shaped Teapot, strawberry band in relief, painted in colors, blue lines.
- 1086-Bennington Jug, 10".
- 1087-Blue Bennington "Parian" Vase, 10", white figures in relief.
- 1088-Openwork Fruit Dish with standard and tray, painted in colors, marked Wedgwood.
- 1089-Mulberry Printed Teapot, 15", "Nova Scotia."
- 1090-Mulberry 8 Sided Platter, 18".
- 1091-Mulberry Printed Plate, 9".
- 1092-Two Mulberry Printed Plates, 10".
- 1093-Mulberry Printed Jug, 7".
- 1094-Mulberry Printed Jug, 6".
- 1095-Mulberry Printed Sauceboat, 5".
- 1096-White Cup Plate, 3½", blue printing Gen. Lafayette, incised A. Stevenson, "Welcome to the Land of Liberty."
- 1097-Blue Printed Cup-plate, 4½". Clews. Gypsy figures and Dr. Syntax.
- 1098-Blue Printed Plate, 5", Court House, Boston. R. S. W.
- 1099-Dark Blue Printed Cup Plate, 3½", Enoch Wood & Sons. Landing of Pilgrims.
- 1100-Dark Blue Printed Cup Plate, 3½", Battery, New York, shell border.
- 1101-Dark Blue Printed Cup Plate, 3½", Battery, New York, fish eye border.
- 1102-Same as 1101.
- 1103-Dark Blue Printed Cup Plate, 4".
- 1104-Dark Blue Printed Cup Plate, 4", Winter View of Pittsfield, Mass. James Clews.
- 1105-Dark Blue Printed Cup Plate, 4". Clews.
- 1106-Light Blue Printed Cup Plate, 4" "The Tyrant's Foe, The People's Friend."
- 1107-Dark Blue Printed Cup Plate, 5", "Winter View, Pittsfield, Mass." Clews.

- 1108-Dark Blue Printed Cup Plate, 4", eagle and shield.
- 1109-Dark Blue Printed Cup Plate, 3", Woodlands, Phila.
- 1110-Dark Blue Printed Cup Plate, 3½", "Landing of Lafayette."
- 1111-Same as 1110, with medallion center.
- 1112-Same as 1110, 4½". Clews.
- 1113-Dark Blue Printed Cup Plate, white edge, octagon church, Boston. R. S. W.
- 1114-Dark Blue Printed Cup Plate, 4", scalloped, white edge.
- 1115-Dark Blue Printed Cup Plate, 4", quadrapeds.
- 1116-Dark Blue Printed Cup Plate, 4", Sancho Panza.
- 1117-Same as 1116.
- 1118-Same as 1116.
- 1119-Same as 1116.
- 1120-Dark Blue Printed Cup Plate, 4", States plate, with house in center. Clews.
- 1121-Dark Blue Printed Cup Plate, 4", castle. Enoch Wood & Sons.
- 1122-Light Blue Printed Cup Plate, 4", "Richard Jordan's Residence."
- 1123-Light Blue Printed Cup similar to small saucer, 4".
- 1124-Blue Printed Cup Plate, 4". Clews.
- 1125-Light Blue Printed Cup Plate, 4½".
- 1126-Light Blue Printed Cup Plate, 4", Penn and the Indians.
- 1127-Light Blue Printed Cup Plate, 4", moss border.
- 1128-Light Blue Printed Cup Plate, 4", seaweed border.
- 1129-Three Light Blue Printed Cup Plates, 4", Oriental scene, moss border.
- 1130-Two Blue Printed Cup Plates, 3½", plaid design with flowers.
- 1131-Blue Printed Cup Plates, 3", flower design.
- 1132-Two Blue Printed Cup Plates, 2½".
- 1133-Blue Printed Cup Plate, 4".
- 1134-Five Dark Blue Printed Cup Plates, 4".
- 1135-Dark Blue Printed Cup Plate, 4½", "Circassia," J. & G. Alcock, Cobridge.
- 1136-Dark Blue Printed Cup Plate, 4", "E. Phillips, Burslem," incised.
- 1137-Dark Blue Printed Cup Plate, 5", "Wood", incised.
- 1138-White Cup Plate, blue pie crust edge, 4½", incised "Davenport".

- 1139-White Cup Plate, blue pie crust edge, $3\frac{1}{2}$ ".
- 1140-White Ten-sided Cup Plate, printed in black, incised "Ironstone".
- 1141-Two Blue Printed Cup Plates, $3\frac{1}{2}$ ", fruit and flowers.
- 1142-Black Printed Cup Plate, 4".
- 1143-Black Printed Cup Plate, 4".
- 1144-Black Printed Cup Plate, 4".
- 1145-Black Printed Cup Plate, 5".
- 1146-Brown Printed Cup Plate, $3\frac{1}{2}$ ".
- 1147-Brown Printed Cup Plate, 4".
- 1148-Brown Printed Cup Plate, 5".
- 1149-Green Printed Cup Plate, 4".
- 1150-Maroon Printed Cup Plate, 5", Remains of Babylon. T. Mayer, Longport.
- 1151-Maroon Printed Cup Plate, $4\frac{1}{2}$ ".
- 1152-Pink Printed Cup Plate, 4".
- 1153-Maroon Printed Cup Plate, 4", large building and man on horseback.
- 1154-White Cup Plate, printed in red and red band, $3\frac{1}{2}$ ", child and dog.
- 1155-White Cup Plate, printed in red and red band, $3\frac{1}{2}$ ", medallions of Lafayette and Washington. Wood.
- 1156-White Cup Plate, printed in red and red band, $3\frac{1}{2}$ ", portrait of Jackson.
- 1157-Six White Cup Plates, printed with pink flowers, 4".
- 1158-Dark Blue Printed Cup Plate, $3\frac{1}{2}$ ", playing at draughts.
- 1159-Dark Blue Printed Cup Plate, $4\frac{1}{2}$ ".
- 1160-Chinese Hot Water Dish, printed in brown, $14\frac{1}{2}$ ".
- 1161-Two Chinese Cups and Saucers, no handles, decorated with red vine.
- 1162-Chinese Cup and Saucer, no handles, decorated in red ribbon design.
- 1163-Soft porcelain English statuette, man's figure, background vine and blue flowers, 10".
- 1164-English Soft Porcelain Statuette, 7", woman's figure with dog, painted.
- 1165-White 10" Plate, printed in black, Boston mails, gentleman's cabin.
- 1166-White Fluted $10\frac{1}{2}$ " Plate, printed in black, Boston mails, ladies' cabin.
- 1167-Same as 1166, printed in light blue.

- 1168-White Fluted Plate, $9\frac{1}{2}$ ", 8 medallions, printed in colors on border.
- 1169-Cap Flower Design, White Teapot.
- 1170-Teapot printed in maroon.
- 1171-Teapot painted in flowers, several colors.
- 1172-Light Blue Printed Teapot.
- 1173-White Eight-sided Teapot.
- 1174-Crackled Cream Teapot, painted morning-glories.
- 1175-White Teapot, printed in lavender.
- 1176-Twelve Light Blue Printed Plates, 11".
- 1177-Twelve Light Blue Printed Plates, 10".
- 1178-Seven Light Blue Printed Soap Plates, $9\frac{1}{2}$ ".
- 1179-Platter, blue pie crust edge, 14".
- 1180-Two, same as 1179 but 16".
- 1181-Same as 1179 but 18".
- 1182-Octagonal Light Blue Printed Vegetable Dish with Cover, moss border.
- 1183-Another similar to 1182.
- 1184-Platter, 16", with flowers in color and dark blue bands.
- 1185-Two same as 1184 but 10".
- 1186-Sauceboat to match 1184, with cover.
- 1187-Light Blue Printed Tea Set with eagles, 35 pieces.
- 1188-Fourteen Light Blue Printed Plates, 10".
- 1189-Ten Light Blue Printed Sauce Dishes, 5".
- 1190-Dark Blue Printed Platter, 18", "Lobelia, G. Phillips, Longport".
- 1191-Blue Willow Pattern Platter, 14".
- 1192-Light Blue Printed Platter, 14", Geneva. J. Heath.
- 1193-Cream Ware Octagonal Platter, beaded edge, 14".





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